



DRAMATIC MIRROR



OCTOBER 14, 1916

PRICE TEN CENTS



JOHN E. HAZZARD AND SARI PETRASS
In "Miss Springtime"



THIS WEEK'S MIRROR COVER

John E. Hazzard, or as Broadway knows him, Jack Hazzard, is the comedian in "Miss Springtime." Sari Petrass is the prima donna. Together they appear on this week's Mirror cover in a scene photographed at the New Amsterdam Theater, where the gayest of current entertainments will remain for many months to come.

Long years ago Jack Hazzard wrote inimitable verses under the title of "Ain't It Awful, Mabel?" but they are still remembered as a starting point in a career that is progressing. In "The Candy Shop," "The Duchess," and "The Red Rose," among other plays, he showed himself to be a comedian of distinctive qualities, whereas in the capacity of author he is rapidly coming to the fore. Mr. Hazzard is credited with much of the bright dialogue in "Turn to the Right," and is co-author of "Go To It," another of this season's plays.

Miss Petrass is an Austrian with a fresh, cultivated voice and a winning personality. She was received with marked favor on this, her first New York appearance in a prima donna role.



THE NEW YORK DRAMATIC MIRROR



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COOL RECEPTION FOR MELODRAMA

First Month of International Circuit Brings Poor Business in Many Cities—Several Companies and Houses Dropped—No Indications of a Decline in Photoplay Patronage Where Cheap Companies Offer Competition—Audiences Best in the West, According to Exclusive Reports Received by The Mirror

The new International Circuit, which began operations on Labor Day with a chain of thirty-eight theaters and as many attractions, appears to have fared rather badly up to date, according to investigations which the MIRROR has been conducting in various cities represented on the circuit. Enterprises in which some of the promoters of the circuit held personal interest, have had exceedingly brief road careers, and it is stated that no less than nine companies and six theaters have already ceased operations.

The circuit replaced the old Stair and Havlin Circuit that flourished in the days of popular-price thrillers, and was designed, through the presentation of so-called high-grade attractions at prices not over 75 cents, to win back the patronage which had been captured by the motion pictures. It is said, however, that people who have seen a number of the attractions have complained of their general lack of merit, stating that they preferred the films to productions which were in many instances but thinly-disguised versions of old plays. "The Devil's Bride" was said to be but another name for "Ten Nights in a Bar-room," and "The Path of Folly" is described as simply a new title for that popular old thriller, "Why Girls Leave Home."

The poor quality of several of the plays, mediocre casts, crude publicity methods and a general absence of business foresight and sagacity are attributed as contributory causes to the present discouraging conditions. Actors employed in many of the productions are bitter in their complaints of unfair treatment. Some of them state that cuts in salary were made shortly after the season began, and others declare that they received only half salary for their first week, although there had been no written or verbal agreements to such an arrangement.

One company, the members of which aver they did not get within speaking distance of the first pay-day closed within less than two weeks, when accounts were squared and the actors made their way back to Broadway to seek new engagements. The attraction in which Katie Emmett, formerly a great drawing card in the popular price theaters, was starred, survived just three weeks. Daly's Theater which opened on Sept. 4 as New York's representation in the circuit, was compelled to close its doors on Sept. 16 after two weeks of activities. The poor location and condition of the theater, coupled with the fact that the

opening attraction, "The Hour of Temptation," was decidedly unmeritorious were said to have been responsible for the failure of the house as a member of the circuit.

Following are reports from reliable sources in various cities included in the circuit, concerning local aspects of the enterprise:

Washington, D. C.: The success predicted at the opening of the International Circuit at Poli's Theater, has not been achieved so far. There has been nothing strong or elaborate in the attractions presented, excepting three out of the six offerings since the season opened; namely, Eugenie Blair in "The Eternal Magdalene," Peggy O'Moore, and "The Natural Law." Business has not been at all satisfactory. Some weeks are worse than others. Washington so far has not taken kindly to the innovation and there is little of attractiveness for the theatergoer of Washington to-day in the old system of weekly visitors with melodramas and ordinary musical plays.

Kansas City, Mo.: The new International Circuit in this city opened badly, disappointing audiences. It appeared as if the better class of shows had been booked to open the Eastern houses and, as this city is more or less apologetic toward melodrama, the early bookings of badly cast shows of the "Give me the papers or I'll tear up the child" type did not argue well for the success of the venture. "Truxton King" was so bad that the manager appealed to the powers that be. The attractions for the past two weeks show a marked improvement. If future bookings are up to the high standard of the Nancy Boyer and Marie Pettis companies the new circuit should prosper.

The manager thinks he has cut in on the picture houses, but they are in such profusion here that one can't see where he has to any noticeable extent. The new Circuit has had its effect on the new stock company here, which is not playing to the business it merits. Prices have something to do with this—the new Circuit asking only about half the prices charged by the stock company management. The new Circuit is well located, however, and if they book good shows they will undoubtedly be a success.

Worcester, Mass.: The International Circuit attractions are being housed at the Grand. The productions, so far, have been by good companies. The business has only been fair, with the one exception, "Mutt and Jeff's Wedding," which did a capacity week's business.

So far the popular priced plays have had no effect on the other theaters here. The moving pictures still do a record business. If the International Circuit fails here it will be because theatergoers are no longer interested in the "Mortgage Due-Drunken Husband-Innocent Wife" sort of play. The days of these melodramas have passed and the films hastened their departure.

Buffalo, N. Y.: Under the new management at the Majestic the business of the International Circuit has increased. Manager Thornton said he played to the biggest business he ever did here on his last engagement. The indications for a profitable season are encouraging.

Newark, N. J.: The International Circuit engagement here was rather short lived. They opened at the Park Place Theater with "Rolling Stones," followed by "Texas." Harry Clay Blaney was booked for the third week, but the engagement was called off, though he was billed rather elaborately all over the city. The house was leased by I. Kauffman, of Philadelphia, who was unable to finance the matter. The International has not injured other lines in the least, as the two weeks were played to rather poor houses. It is rumored that the Circuit is negotiating with the managers of the Orpheum, now dark.

Pittsburgh, Pa.: The International Circuit has been a success as far as Pittsburgh is concerned, and the future looks bright. Pittsburgh and Pittsburghers are prospering at the present time, and Manager Wilson states that the best seats are being sold at the box office first, instead of vice versa. Several picture houses have been compelled to close, partly because the State prohibits children under sixteen from all public amusement houses.

Louisville, Ky.: The Gayety, the International Circuit House here, is playing melodrama and musical comedy at so-called popular prices. The season is new; business so far has been good. Macauley's plays high-class, high-priced attractions only; the Buckingham, which has a clientele of its own, plays burlesque; the Keith House producing high-class vaudeville.

So far as the pictures are concerned, it would appear that as an amusement matter, they are separate and apart from any of the theaters in this city; they are doing a very large business, and no other form of amusement will interfere with it.

Atlantic City, N. J.: The plays under the management of the International Circuit which are shown the first three days of every week at the Nixon Theater have been fairly well patronized. The Nixon has had the misfortune of presenting since the installation of the new policy two of the poorest plays on the circuit, and one that is barely passable. The real test cannot be made until such plays as "Look Who's Here" or "The Eternal Magdalene" have had a showing. Popular priced theatricals have never been popular here; thus, if

(Continued on page 10)

URGE VOTES FOR ACTORS

Leading Members of the Profession Hear Addresses on Civic Duty—Equity Meeting at the Astor

The Actors' Equity Association held a mass meeting last Friday afternoon in the Hotel Astor for the purpose of arousing the profession to its civic duties, and consolidating the actor vote so that it will be a political power. Over eight hundred actors and actresses were present. Francis Wilson, the president, presided; Oscar S. Straus spoke on "The Actor and His Relation to Citizenship"; Mrs. James Lees Laidlaw spoke on "The Woman's Hour," and Dudley Field Malone urged all the men to exercise their franchise at the coming election, and the women who could not vote, to get some one to represent them.

The meeting was primarily called to make public protest at the signing by Governor Whitman of the Walker amendment to the employment agency bill, upon which the association had asked a hearing. Mr. Wilson explained

the facts as he knew them in relation to the passage of the bill, telling how the White Rats had fought for years to get the old agency law enacted, limiting the commission which could be charged by an agent for getting an actor an engagement to 5 per cent. of his salary. Mr. Wilson told of "certain managers," who had fostered the Walker bill and finally obtained its passage by the Legislature, amending the old law so that an agent can charge practically anything he desires and split commissions with managers as he pleases. He said that the Equity Association had joined the White Rats in trying to prevent the bill from being passed and that Governor Whitman's legal adviser had told them that the Governor would not sign the bill until he had given the actors a hearing.

(Continued on page 8)

AS I WAS SAYING—

By Mademoiselle Manhattan

Rida Johnson Young certainly has the right idea. I just met that exceeding handsome dramatist hiding a lady-like yawn behind a perfectly manicured hand.

"I'm running away from Cohan and Harris; don't stop me," she gasped, coming to a standstill.

"Let me have a good look at you," I snapped, "I can't believe any human being capable of running away from Sam and George."

"But I am," protested Mrs. Young, "they've just sent for me to come to a rehearsal of 'Buried Treasure,' but I'm so sleepy, I've just got to go to Philadelphia."

I suppose I looked hopelessly dazed for the bubbling Rida went on to explain that in Philadelphia a dramatist might walk down Chestnut Street in her sleep, and still be chided by natives of that soporific city, with being too bustling and wide awake for the scenery. I wonder if that is so. It sounds like a perfectly rational idea, but I must ask Col. "Jimmy" Elverson about it, the next time I see him.

Lyn Harding attired in the latest and biggest clothes London has turned out this Autumn, is just back from another vain effort to fight for his country. Mr. Harding opens in a few minutes with Sir Herbert Tree in the Boston production of "Henry VIII," and he tells me that he is wearing his fingers crossed for luck, and diligently hoping that Boston likes the subtle Cardinal and the royal Tudor sufficiently to forbid a change of bill during the engagement.

Personally, I hope the Harding digits come uncrossed; I have heard, whenever I have confessed to a deep seated and chronic inability to like Sir Herbert's acting, that I shall reverse my notion that he is sadder than Corse Payton, when I see his great performance of Malvolio. I frequently have great fun finding myself utterly wrong, in my most deeply cherished convictions, and I am looking forward to a trip to

Boston the very minute the Tree production of "Twelfth Night" is seen at that center of the dramatic art of America. When it comes off I'll tell you all about it.

Laurette Taylor, hurrying to catch the train to Atlantic City where "The Harp of Life" had its premiere, paused long enough to gurgle forth a little joke that came her way, at a late rehearsal.

It was James Metcalfe, dramatic critic of *Life*, who perpetrated the pleasantry, and Mr. Metcalfe's idea of a perfectly good jest consisted of sending to Miss Taylor a note asking her to make a place in her company for the bearer who had probably inspired the play, as he had for several years owned copyright to the title.

Puzzled and wondering if Hartley Manners was going to have trouble with a claimant of a previous authorship of his new comedy, Miss Taylor gently questioned the red haired giant who handed her the note. "Sure Mr. Mitkiff did be after sayin' you'd give me the fine job on the theyater stage," he declared.

"He did?" murmured Miss Taylor, vaguely, sparring, so to speak for wind.

"He did that," repeated the messenger. "He said wasn't I a Harp, and haven't I been head porter f'r *Life* ever since I kim out to this country? Sure he said you was lookin' f'r the 'Harp of Life,' and that's me other name."

"And what did you say?" I asked Miss Taylor. "Sure I gave the Harp the price of the longest drink he ever had and sent him off," burred that comedienne.

"Hush! Not the play at the Little Theater, but just hush!"

Freddy Zimmermann's soul, which has been struggling for expression for years, has just leaped to freedom. Mr. Zimmermann, who is shortly to produce a new play with William Courtenay as the star, has become a painter. I have the very best authority—Mr. Zimmermann himself—for saying he has become a

great painter. Wishing to show his esteem for John Donnelly, who manages William Hodge, Mr. Zimmermann ruffled his hair a la Wilhelm Funck, donned a velvet cap a la Raphael, hid his manly form in a painter's blouse a la Michael Angelo and dashed off two masterpieces, which he sent around to Maxine Elliott's Theater. One of them represented a charming girl chirping to a pet canary. The girl was supposed to look like Marie Cahill, for whom Mr. Donnelly cherishes a boundless admiration, and the canary had the artless blonde expression of Daniel Arthur, Miss Cahill's husband. The other work of art was a bit of still life—a blue delft dish with some ripe fruit reposing

at his notes and proceeded, "And it will be necessary for you to acquire a hair cut. That ridiculous forelock of yours must go."

In all the dignity of outraged manhood Mr. Hitchcock arose and firmly returned the Dillingham contract to the trembling hand of Bruce Edwards.

"I'll see Eddie Foy beaten to death before I'll do it," he said. Mrs. Hitchcock laid a gentle hand upon his shoulder, "But Ray, dear, you'll look so sweet without it," she began. "Delilah," roared Hitchie, but he yielded as Samson yielded, before him, and audiences at the Globe Theater (don't forget to say that they are enormous audiences, interpolates Mr. Dillingham) are



"HUSH," AT THE LITTLE THEATER.
Edward Douglas, Cathleen Nesbitt, and Robert Rendel.



CHRISTINE NORMAN AND JULIET DAY,
Appearing in "Upstairs and Down" at the Cort.

upon it, and a windmill in the background so that the beholder would know at a glance that the title of the chef d'oeuvre was "A Dutch interior."

Last night Mr. Zimmermann called upon the star of "Fixing Sister," and I violate no confidence when I tell you that he modestly hoped to be overwhelmed with compliments about his paintings. He was. But the two pictures, which fairly crowded Mr. Hodge out of the star dressing room, were decorated with labels that broke the artist's heart. One was re-named "A Boy Taking a Shower Bath," and the other bore the startling legend "A Guinea Pig Riding the Bicycle," which was exactly what they looked like.

The drama rocks upon its throne. Worse than that, it totters in its socket. And Charles B. Dillingham did it. With the cold austere manner that has marked him from the cradle, Mr. Dillingham, fixing Raymond Hitchcock with a chill and glassy eye, laid down several laws to that long lawless comedian.

"Before you become a Dillingham star, said the overlord of Montgomery and Stone, the Hippodrome and the Globe Theater, you must learn to wear a monocle."

"Hitchy" looked dubious, but allowed that he thought he could do it, in the interests of art. Mr. Dillingham looked

amazed to see the incredible, the impossible, the unbelievable sight of Raymond Hitchcock, without a forelock to pull at crucial climaxes, gazing out upon a merry world through a monocle that is worn with the serene ease and assurance hitherto belonging solely to Lawrence D'Orsay and George Arliss. But it is a frightful shock until one grows accustomed to the vision.

When Elsie Ferguson comes from Atlantic City (after a preliminary canter to one or two other happy towns) to show us her newest comedy, we are going to lose our hearts to a new actress, who is said to have captivated our most popular metropolitan critic to the extreme verge of buying the ring. I shan't tell you the name of the pretty girl, who thus sets the orange boughs to blossoming, but the lupine writer who gladly wears her chains says he loves her with a "B," because she is beautiful, brainy, bewitching, breezy and bright.—so there you are.

Of all the busy girls on earth Al H. Woods' stars are certainly the busiest. Irene Fenwick has just been moving, Jane Cowl has been settling friend husband in a bachelor apartment for the Winter, Florence Reed between trips to Philadelphia has been setting up her Lares and Penates in a new flat.

BEAUTY MAY OBSCURE TALENT

Olive Tell Has to Work Doubly Hard in "The Intruder" to Win Favor in Emotional Role

It was only a short time ago—perhaps, three or four years—that a young girl, fresh from European convents, entered the American Academy of Dramatic Arts with the avowed intention of becoming an actress. Possessing unusual beauty and what friends told her was a fair share of talent, it was believed that with close application to the technique of acting she would sometime, somewhere make a name for herself.

It did not take long for the prediction to come true. Within a period of two years, Olive Tell has risen to a leading place on the stage. And, moreover, it is not a place that threatens to become permanent solely because its possessor is known far and wide as a beauty but because she shows a deep appreciation of the subtleties of her art, of earnestly desiring to approach in her characterizations an ideality in illusion.

In Cyril Harcourt's sex melodrama, "The Intruder," Miss Tell plays the principal feminine figure—Pauline Levardier, a woman whose sins are more of the heart than of the head. A faithless wife, she is forced in the end to confess her duplicity with no philosophy to soften her husbands accusations save that of the demand of youth for youth. It is an unsympathetic role, yet Miss Tell plays it with such fine feeling and, at the moment in which she upbraids her husband for the theft of her youth, with such plausible anger that she wins whole-hearted sympathy. Logically her husband is right. The conventions have been transgressed by her alone, but most of us—well, most of the male members of the audience, at least—are quite willing to forgive as well as forget. It is no small accomplishment on her part to win such unanimous sentiment.

"You know in the original script," said Miss Tell the other day, "the final curtain fell on the husband dismissing me and sending the lover to a prison term. It was the logical conclusion, but the box-office had to be taken into consideration and so Pauline's denunciation of her husband and his final display of magnanimity was added to make a happy ending. As melodrama is not intended to be held under the searching light of reason, the end seems plausible. But I do not think that in real life any husband would have entertained such a fantastic plea as Pauline's. She knew that he was not a youthful man when she married him, and he's such an upright, honorable creature in spite of a mercilessly-logical mind, that it seems a shame to make him out the greatest offender at the end.

"It is strange," she laughed, "that I have been selected on two occasions to play faithless wives. And you know how difficult it is in America to be permitted to play another type of character once you have been associated with one type. I certainly don't want to build up a reputation as a leading interpreter of this kind of role, though my manager, Mr. Harris, jokingly tells me I ought to be proud of the honor—on Broadway. However, there is a curious fascination in playing the part of Pauline. She is so plainly a victim of circumstances and she finds a certain primitive joy in being able to elude her watchful and ever-suspicious husband. It is my first big emotional role and I only hope I appear to play it with the proper amount of emotion."

To a question as to whether she feared that a reputation for remarkable beauty had a tendency to obscure her histrionic ability, Miss Tell replied in the affirmative.

"Such a reputation is, of course, harmful to an ambition to be regarded a clever actress. Many people in calling me good looking seem to think that that is the greatest tribute they can pay. They come to the theater with



OLIVE TELL.
In "The Intruder."

that impression and it required doubly hard work to make them see that, perhaps, there is something more to my characterization than merely a face that they say is easy to look at.

"I was born right here in New York," she continued by way of relating her career, "and I suppose that the varied opportunities of theatergoing were what first directed me to the stage. Latter, I felt quite keenly that it is practically the only profession in which a woman can rise to the top, can be the equal, if not the superior, of man. When I reached my teens I was taken abroad for education in various convents in France, Belgium and England. The experience has been of the greatest help to me. It gave me a deeper appreciation of life. It stimulated imagination and an optimistic philosophy. Its benefits, mentally and spiritually, cannot in fact be estimated. You must acquire them, however, when you're young, or not at all.

"Returning to America, my sister Alma and I entered the Academy of Dramatic Arts. There we learned the technique of acting. People may belittle the value of the dramatic schools, say that it robs you of spontaneity and makes you a mechanical player, but, in my case, it has been of the greatest assistance. Its excellent faculty understands dramatic values and, furthermore, if you are adaptable at all, makes you understand them.

"Upon my graduation I obtained an engagement in a stock company in Pittsfield, Mass., to get practical training in all kinds of parts. Our season at an end, I called upon George Mooser to see if he had a part for me. I had been told not to mention my connection with a dramatic school, but I disobeyed my instructions and carelessly blurted it out. But Mr. Mooser didn't mind, and straightway asked me if I would care to sign a five years contract to play in a stock company on the Pacific Coast. Though I'm a firm believer in stock training, I didn't care to attach myself to a five years contract. Finally I was offered the leading feminine part in 'Our Children' in Chicago. The play,

though a failure here, ran for twenty weeks in the Western city and I felt during that time that I had really become established on the stage.

"I next followed Alexandria Carlisle in 'The Marriage Game,' playing on tour. Then came a season of stock in Rochester with the Manhattan Players in which I appeared in leading feminine roles in 'Within the Law,' 'Baby Mine' and others. In the fall I was engaged for the principal feminine part with Julian Eltinge in 'Cousin Lucy.' Then came in succession 'Husband and Wife,' 'The King of Nowhere' and now, 'The Intruder.'"

LOUIS R. REID.

PEOPLE IN THE LIMELIGHT

Pauline Lord has been engaged for a leading role in a new drama by George Scarborough, to be produced soon by Henry W. Savage. Miss Lord will be remembered for her exceptionally forceful acting in a number of plays, the most recent being "On Trial," in which she followed Mary Ryan at the Candler Theater before touring the West. It is said that Mr. Scarborough has written an intensely realistic modern drama in four acts.

Maud Allan, the dancer, who will appear at the Forty-fourth Street Theater on the afternoon of Oct. 16, successfully opened her second American and Canadian tour at the Russell Theater, Ottawa, on Sept. 30. The Princess Patricia and members of the royal household occupied boxes, and Miss Allan was the guest of the Duke and Duchess of Connaught at luncheon at

Patricia Collinge, in the feature role of "Pollyanna," has again shown that she is rapidly qualifying for the position of a star. Miss Collinge has had the best of training for her present position. She sang and danced with Frank Daniels in the "Wizard and the Girl." She was a modest figure in "The Blue Bird," and as Youth in the morality play, "Everywoman," her work was distinctive. Since then she has been associated with Douglas Fairbanks in "He Comes Up Smiling" and "William H. Crane in 'The New Henrietta.' She has been looked upon as an ideal ingenue.

Doris Keane celebrated the first anniversary of the London production of "Romance" on Friday, Oct. 6, at the Lyric Theater. The run of the play has been uninterrupted, and has now passed its four hundredth performance.



"HIS MAJESTY BUNKER BEAN" AT THE ASTOR THEATER.
This Comedy is Repeating in New York the Success Scored in Chicago and Other Western Cities.

Rideau Hall, prior to the sailing for England of the Governor-General of Canada and his wife.

Vera Fuller Mellish marks the third successive generation of her family to play in companies supporting famous Falstuffs. She will have Anne Page in Silvio Hein's production of "The Merry Wives of Windsor," in which Thomas A. Wise will portray the fat knight. Her paternal grandmother, Rose LeClerch, played Mistress Page in support of Samuel Phelps as Falstaff in that renowned actor's theater, Sadler's Wells, about 1855. Her father, Fuller Mellish, was page in the Criterion Theater production of "The Merry Wives of Windsor" last April when Mr. Wise made his sensational hit as Sir John.

Miss Keane will continue to appear in "Romance," it is said, until the new Arnold Bennett play is ready.

Bertha Mann, who is playing Ruth Honeywell in "Justice" this season, is one of the youngest of the new generation of dramatic actresses to win Metropolitan distinction. She is an Atlanta, Ga., product, and her first stage experience was in "Peter Pan." A distinction which fell to her was to act as leading woman with two noted European actors in making their English-speaking debuts. These were Nicholas Orloff, who gave a few performances of "Vengeance," a tense little dramatic playlet translated and adapted by Herman Bernstein. The other was Emanuel Reicher, with whom she appeared last season at the Garden Theater.

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TESTING STAGE MELODRAMA

IS there or is there not a demand for cheap companies in old-fashioned melodrama? Have sensational motion pictures—more true in reflecting hazardous adventure, more realistic to the eye than the stage can hope to be—made the spoken thriller a thing of the past?

These questions are yet to be answered definitely, but on another page of this issue THE MIRROR prints reliable reports from many sections of the country, which indicate that the latest and most far-reaching effort to revive stage melodrama is not prospering. Approximately one month has passed since the launching of the International Circuit, and in that brief period it has been found advisable to withdraw several companies and reduce the number of cities visited.

This partial failure may be due to mismanagement, rather than to an inherent weakness in the plan. In fact, there is much to indicate that poor judgment was displayed in the selection of all but a few of the attractions, that some of the most likely dramas were ruined by inferior players and that the choice of houses was not always of the best.

Reports indicate much better business in the West than in the East; but nowhere does the reception of popular melodrama seem to menace the popularity of photoplays. These are not theories, but facts, in so far as they can be gathered from one month's trial.

NO GREAT AMERICAN ACTORS?

IN one of his chapters of "Sixty Years of the Theater," JOHN RANKEN Towse, whose service of forty-three years as dramatic critic on the New York Evening Post entitles his opinions on anything concerning the stage to respectful consideration, says:

"To-day there are not on the American stage half a dozen players, male or female, who could bear the test of comparison with anyone of fifty who were flourishing thirty or forty years ago. Of great actors there is not one."

We have no disposition to challenge the statement, nor any intention of starting a discussion. That there were great actors in Mr. Towse's early days of activity, and before, is conceded. The host is a goodly company. As Mr. WEBSTER said of Massachusetts, they need no encomium. They are worthy of being emulated, or imitated if the latter be sincere.

Nevertheless, there are some playing in the present time who have strong holds upon the theatergoing public. We shall not enumerate them for fear of unintentionally missing one. But they fill the houses where they appear, and as often as they come back they find that the seats have been sold far in advance of their reappearance. Maybe the public of the present time does not know a great actor when it sees one, but no actor can fool a New York audience more than a fortnight. And the cry is for more theaters. The actors now playing cannot play to all who want to go to the theater. If the players of the present were mediocre would this be the case?

The church is not deficient in great preachers because it has no BEECHER or PHILLIPS BROOKS, and by the same token the stage is not famishing because it has no BOOTH, or WALLACK or MANSFIELD. Always, the majority has suffered by comparison with the few acknowledged to be superior. And where there is not one, or three or a half dozen who are acclaimed as superior,

the majority becomes a sort of common level, and no one of the lot is more conspicuous than the others.

With due consideration for the present legitimate school of actors, we think this is why no one is great in the sense in which the word is used by Mr. Towse. But greatness is a thing of growth. There was only one NAPOLEON before the days of GRANT and LEE and the captains of the present European war.

HEARD ON THE RIALTO

SIDEWALK SECRETS

HEARD ANY DAY ON BROADWAY BETWEEN FORTY-SECOND AND FIFTIETH STREETS
(Young actor, who has yet to receive a film offer, boasts to his friend)

Coming or going, it doesn't much matter,
I want a good part in a play;
Give me a role that has plenty of chatter;
I'll do it all right—in my way.
Why, last year in 'Frisco, I was a sensation;
Here are my notices—fine,
I've done everything (even been with Blanche Ring),

But at movies I do draw the line.

(Manager, alarmed at new producing conditions, protests to his friend)

I wish I could find a good play,
Some nice thing by Broadhurst or Smith,
I would like a fair reason to be active this season,
Where is Shaw? Is he really a myth?
I'm sick of these amateur things,
Yet, what's a producer to do
When most the good playwrights put on their own plays,

And seem to get 'way with it, too?

(Critic, who regrets the passing of the literary play, complains to his friend)

Reviewing the plays is most irksome these days,
Eight new productions a week;
Dramas of murder, of thieving, of sex—when it's
Fancies by Barrie I seek.
Galsworthy, also, and Molnar and Shaw
Are not represented this year;
The war must soon end, or there'll be a great trend

Toward pictures and concerts—I fear.

L. R. R.

"Let us have no more war plays" was the unanimous critical sentiment expressed along Broadway last season following the failure of "Margaret Schiller" and "Moloch" to win any substantial favor. Fortunately, the cry has not been heeded in all managerial offices, otherwise we would not be enjoying the presence of "Arms and the Girl," a war play, that, in the popular phrase, is "different." Messrs. Stewart and Baker have gone about their work as if wars were not necessarily all tragedy and sordidness; that here and there occasional moments of romance and humor were to be found. The result is that they have fashioned a play which gives every indication of being entrenched at the Fulton until the Spring drive of revivals begins.

War plays have been abundant since the outbreak of the European conflict. In addition to the above mentioned, the list includes "Under Fire," with its spectacular trench scene; "Inside the Lines," which served to introduce Earl Derr Biggers as a playwright; "Across the Border," the gripping playlet, produced by the erstwhile Princess Players; "The Hyphen," not a war play strictly, but a drama based on certain conditions brought out by the war; "The Dragon's Claw"; "Marie-Odile," that idyl of super-innocence and a saintly Prussian; "Fire and Water," of the Bandbox Theater repertory; "Sherman Was Right," and "Major Barbara," which, without stretching the imagination, can be classed as favorable to the interests of the munition makers.

Leslie Stuart, Lionel Monckton, Paul Rubens, Ivan Caryll, Sydney Jones were familiar names on the programs of Broadway musical plays a few seasons ago. Where is the Stuart of "Floradora" and "Havana"? Is he never to provide another tinkling sextette? Where is Monckton, whose "Arcadians," of blessed memory, swept the town? Paul Rubens, who could turn out a pretty tune while you waited, retired into obscurity for a few seasons, but has, at last, happily emerged as the composer of "Betty." Caryll has been among the missing since he wrote "Good-by, Girls, I'm Through," the one musical memory of "Chin-Chin." Jones, of "The Geisha" and "San Toy," seems to have dropped out of sight completely.

The war cannot have affected the productivity of these English composers for their brothers in the dramatic field seem to be just as active. If the conditions which prevail in England can be said to rob English composers of inspiration, why don't similar conditions in Austria-Hungary affect the Teutons? Lehar, Fall, Kalman, Strauss, Winterberg, Eysler, and Felix, all appear to be busy. At least, their compositions have practically had the musical monopoly of Broadway the past two seasons.

What has become of the old-fashioned press agent who sent out stories concerning the theft of his star's jewels? Has he succumbed completely to the new-fashioned city editor?

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"FIXING SISTER" IS SMALL TOWN PLAY PSEUDONYM

Comedy in Four Acts, Written by Lawrence Whitman, and Produced by Lee Shubert at Maxine Elliott's Theater, Oct. 4.

John Otis	William Hodge
Lord Haggett	Hamilton Deane
Judge Willard	Charles Canfield
Abbey Sexton	Miriam Collins
Mrs. Marion Ellsworth	Jane Wheeler
Lady Waffton	Ida Vernon
Irving	George Land
Mary	Rosalie Sinclair

It is no secret that William Hodge is the author of his latest starring vehicle, but for some reason he chose to adopt the pseudonym of Lawrence Whitman. Perhaps he didn't want to be accused of writing a play so entirely dependent upon his own personality for effective presentation; for, truth to tell, "Fixing Sister" has slight excuse for existence, save that it supplies our foremost exponent of traditional American characteristics with another opportunity to play "The Man From Home" under another title. As a citizen of Kansas City, aggressively democratic and possessed of a Yankee shrewdness under a quiet exterior, Mr. Hodge is extremely droll and likable after his own peculiar fashion.

But the play, considered apart from the star, is not particularly inspiring, though in small cities where theatergoers are supposed to take more kindly to simple stories in which an honest American triumphs over perfidious foreigners, it should have an appeal. "Fixing Sister" is a weak reflection of "The Man From Home," and may rely upon some of the same qualities that made the earlier work such a pronounced success.

The situation, unfolded rather too slowly in the first act, concerns the extravagant sister of John Otis, the man from Kansas City, and the decidedly pretty girl he wishes to marry. Both of the young women are about to be swindled in heart and pocketbook by a bogus English lord and his accomplice, Lady Waffton. Otis comes to New York to find out at first hand why his sister is unable to live on her income of \$60,000 a year, and why she needs an immediate loan of \$125,000. It takes him about two minutes to determine that Lord Haggett is a fraud, and that his English manor is fictitious; but four acts are required to make this clear to the two infatuated women.

Thinking that heroic methods are needed to bring his sister to her senses, Otis arranges with the police for a raid on a bridge party at her home. The fashionable gathering is rudely disrupted, and the following morning, when Otis has frightened the inmates of the house into believing that they are momentarily in danger of arrest, he proceeds, deliberately and effectively to show up Lord Haggett in his true colors. In point of humor and suspense, the last act is the best of the four.

Charles Canfield was scarcely a fortunate choice for the character of a judge, otherwise the cast was acceptable, with Miriam Collins appearing altogether winsome in an ingenue role.

"UNDER SENTENCE" AMUSES AND THRILLS

Comedy-Drama in Three Acts by Roi Cooper Megrue and Irvin S. Cobb, Staged by Mr. Megrue, and Produced by Selwyn and Company at the Harris Theater Oct. 2.

Katharine	Janet Beecher
Copley	Felix Krembs
Jewett	George MacQuarrie
Shaunnessy	Stephen Denbech
Mike	E. G. Robinson
Fawn	Thomas Mitchell
Tony	Frank Morgan
Kid	E. M. Dresser
Stroud	Joseph Slaytor
Egan	George Wright, Jr.
Jennings	George Nash
Blake	Harry Crosby
Fleming	Lawrence Edlinger
Pratt	

You never can tell what a real blown-in-the-bottle humorist will do or say—or mean, for that matter. It is this sense of bewilderment mixed with delighted surprise that the average theatergoer will feel in seeing and listening to "Under Sentence," the tragic-comic play hatched by that pair of funny men, Roi Cooper Megrue and Irvin S. Cobb. It starts off with a near-love scene over the breakfast cups in an apartment in New York. The next scene shows an agonizing parting between the young couple in the same surroundings, for the young lover and assistant cashier has been made the scapegoat by his millionaire employer. There is a quick shift of interest then to the prison, where the victim goes. This scene is evidently put in to give the idea of what the young man has to undergo, for he personally doesn't figure. A row of prison cells is seen with a prisoner strung up by the hands, and making pitiful pleas for mercy. Then comes the climax of the first act, when the young wife sees her husband in the warden's office, almost blinded and out of his mind by ill-usage. Her quick wit and bold front win a victory over the man-breaking warden, and he agrees to send the young man to the hospital, provided he is not advertised to the world for his inhuman deeds.

In the second act, the man of wealth who has railroaded innocence, is shown lording it over his associates. One by one he eliminates them from his future plans, as he discloses their weaknesses. Then comes the young wife to tell him that she is going to have him brought to book for his misdeeds. He brazenly admits his guilt, but as if to say, "What are you going to do about it?" By a subterfuge he locks her in his safe, and is making ready to escape to Canada. Then his butler turns up as a detective in disguise, puts the handcuffs on him and frees the woman. Things move swiftly and smoothly in the last act, and with a certain degree of plausibility.

Janet Beecher as the young wife is excellent throughout, even if some of her emotional acting is a little bit overdone. Felix Krembs does well in his role as the young cashier. George Nash stands out among the rest of the cast as the relentless yet wily financier.

HITCHCOCK, AN ENGLISH LORD IN "BETTY"

Musical Play in Three Acts by Frederick Lonsdale and Gladys Unger. Lyrics by Adrian Ross and Paul A. Rubens. Music by Paul A. Rubens. Produced by Charles Dillingham at the Globe Theater, Oct. 3.

Duke of Crowbridge	Joseph Herbert
Gerald	Joseph Santley
Lord D'Arcy Playne	Raymond Hitchcock
David Playne	Master Lowrie
The Hon. Victor Halifax	Henry Vincent
Achille Jotte	Peter Page
Hillier	Sam Burbank
Alf	Master Crumpton
Dora, Countess of Playne	Katherine Stewart
Chiquette	Justine Johnstone
Estelle	Rileen Deanes
Mrs. Rawlins	Verda Shelberg
Jane	Marion Davies
Betty	Ivy Sawyer

So great was his success as a stage Yankee in London that Raymond Hitchcock decided he would carry his originality still further and appear as a stage Englishman in New York. A worthy ambition, to be sure, when you consider that here the fun-making possibilities of such a role are, indeed, slight. Mr. Hitchcock selected "Betty," in which G. P. Huntley appeared at Daly's, London, last year, as the only musical comedy in which he could attempt to be funny without losing his individuality. His choice was a wise one. He is funny but in the good old Hitchcock way, though we must regret the passing of that refractory lock which in the old days seemed such a part of his personality. He scores his points with that unique drollery which makes him, perhaps, the peer of musical comedy comedians on our stage. But as he himself would say—if you asked him—he is really a peer in this piece, one Lord D'Arcy Playne, an amiable rounder with an accomplished Leicester Square accent, a wrist watch and a monocle, who chats with parrots, servant girls and dukes with equal facility.

"Betty" does not differ to any marked extent from other musical plays which have come over with the seal of London's approval. It follows, however, the new trend in musical comedy in that the story has something of dramatic interest, supplied by the love affair of the young Earl of Beverly and Betty, a maid in his father's employ. The young earl is forced into marriage by his pater under the threat of losing his inheritance; so he proposes to Betty in a moment of pique. Later he falls in love with her in earnest; but she refuses to be merely a bride of convenience; so there is a quarrel, a separation, and finally, at eleven o'clock, a reconciliation.

The music is of the dainty, tinkly variety so characteristic of Rubens. Naturally for American consumption several interpolations have been added. Hitchcock himself has a humorous song by B. H. Burt concerning the insignificance of bridegrooms.

Ivy Sawyer, specially imported, played the title-role in a wholly unmagnetic manner, though she sings pleasingly the numbers allotted to her. Joseph Santley danced nimbly in the part of the earl.

"RICH MAN, POOR MAN" HAS GOOD POINTS

Drama in Four Acts by George Broadhurst, Founded on the Story of the Same Name by Maximilian Foster, Presented by Mr. Broadhurst at the Forty-Eighth Street Theater, Oct. 5.

Bayard Varick	John Bowers
Henry Mapleson	William B. Black
Peter Beeston	Brandon Hurst
Decourcy Lloyd	Frank Westerton
David Lloyd	Rudolph Cameron
John T. Backus	Kenneth Shackelford
Richard Crane	Conan Gwynne
Miss Hultz	Georgia Lawrence
Mrs. Tilney	Jessie Ralph
Sylvia Hurst	Helen Crane
Linda Jessup	Hermeline Beckwith
Bab	Regina Wallace

Using a story by Maximilian Foster as the basis for his plot, George Broadhurst has placed another interesting play on his record of stage accomplishments. "Rich Man, Poor Man" is tricky, it is somewhat artificial and smacks of the theater rather than life; but it makes first rate entertainment of a sentimental and melodramatic nature. Most of the characters in Mr. Broadhurst's play bear a strong resemblance to popular types found effective in dramas and comedies of an earlier date, but the acting is so far above the ordinary that familiar figures are given a certain individuality. In fact, the author must credit the players with being a very important factor in giving "Rich Man, Poor Man" the necessary human appeal.

To those unfamiliar with the story as printed in *The Saturday Evening Post*, the play offers two surprises, the first when it is learned that Mapleson forged the letters which make it appear that Bab is the long lost granddaughter of Beeston; the second when the crafty millionaire announces that he was aware of the deception long before the public disclosure. Both of these surprises are utilized to good dramatic purpose. Then throughout the four acts there is a conventional appeal to the sympathies in the character of the girl, fluctuating between poverty and riches, also in that of the crippled grandson of Beeston, who falls in love with Bab.

The first act, in Mrs. Tilney's boarding house where Bab is the maid-of-all work, has some comedy moments, but is burdened by too much unnecessary detail. Next we find the girl transferred to a home of wealth in which she is expected to live according to the aristocratic standards of the Beestons, although her heart still longs for the simple companions of her childhood and for Varick, a youth of gentle breeding, reduced to fifteen dollars a week.

Bab's difficulties become more acute when Beeston, who has always given his grandson everything he wanted, declares that she must wed her cousin. After the fraudulent letters are revealed and Mapleson is threatened with imprisonment unless she concedes to the millionaire's wishes, there seems to be no alternative until the prospective bridegroom, discovering that Bab is really in love with another man, refuses to accept such a sacrifice.

The performance of Brandon Hurst as Beeston is a notably fine piece of work and Regina Wallace gives a sincere portrayal of the girl.

BERNHARDT AS SHYLOCK

Actress Will Play the Money-Lender for the First Time on Her Forthcoming Tour

Sarah Bernhardt is to play Shylock in "The Merchant of Venice," during her forthcoming engagement in this city, the Misses learn on excellent authority. It will be her first appearance in the role. It is said that her decision to play the money-lender was prompted by a desire to make her American audience forget her possession of a wooden leg and see the artist and her characterization instead. The role of Shylock permits her this advantage since the character is required to wear a long, flowing robe which entirely conceals the limb.

Mme. Bernhardt will open her American season in Pittsburgh, under the direction of William F. Connor, her American manager. Following visits to other leading cities she will play an indefinite engagement in New York, appearing in addition to "The Merchant of Venice," in a series of one-act plays and scenes from her greatest successes. In the list are: "Hucuba," by Maurice Bernhardt and René Chavance; "The Burnt Offering," by the actress herself; "The Interrupted Dinner," by Paul Bertnay; "The Death of Cleopatra," by Maurice Bernhardt and Henri Cain; "One of Them," by Miss Lysiane Bernhardt; "The Window," by René Ranchols; "The False Model," by a French author who is serving at the front; the trial scene from "The Merchant of Venice"; the last act of "Camille"; the last act of "L'Aiglon," and the last act of "Adrienne Lecouvreur," written by herself.

Mme. Bernhardt will arrive in this country this week from France.

WARFIELD AT KNICKERBOCKER

"The Music Master," First Played in 1904, is Revived for Eight Weeks

David Warfield presented his revival of "The Music Master" at the Knickerbocker Theater, October 10. This Belasco production will have a limited engagement of only eight weeks. It was first produced at the old Belasco Theater, now the Republic, in September, 1904. It had a successful run in this city for over two years. Mr. Warfield then toured the principal cities of this country with the production. Owing to the demand for seats, there will be a special matinee on Columbus Day during the first week. Several of the members of the original cast of "The Music Master" support Mr. Warfield.

The company includes the following players: Charles Abbott, Tony Bevan, Louis Hendricks, Auguste Armand, Francis Gallard, Edward Moller, William Boag, Griffith Lusk, H. G. Carleton, Pickering Brown, Thomas Gilbert, Willie Battista, Jane Cooper, Helen Weir, Eleanor Barry, Rose Ballowall, Gertrude Valentine, and Marie Bates.

BELASCO CHANGES PLANS

Frances Starr Will Not Come to New York in "Little Lady in Blue" Until Christmas Holidays

Not Cooper-McGrue's comedy, "Seven Chances," will be transferred from the Cohan to the Belasco Theater, Oct. 23. "The Boomerang," which is playing in its second year at the Belasco Theater to record-breaking business, will go on tour with the original company.

Owing to the success of "Seven Chances," Mr. Belasco will not present Frances Starr in her new comedy, "Little Lady in Blue," at the Belasco until the Christmas holidays. Mrs. Starr will make her opening appearance next week in Washington in the comedy. The authors of "Little Lady in Blue," Mrs. Horace Hodges and T. Wisner Percival. Mr. Belasco, who is now associated with the Charles Frohman Company in the management of the Lyceum Theater, will present there shortly after the holidays a new American play, with Lenore Ulrich in the leading feminine role.

"THE PINK RUBY" SCORES

Belle Story Also Appears to Advantage in Good Bill at the Palace

The big feature at the Palace Theater for the week's bill of Oct. 2 was a playlet by John Willard, entitled "The Pink Ruby," played by Josephine Victor and company. It is full of realism, action and good acting. Josephine Victor combines humor and pathos equally well in her role of the Cherry Street girl, who picks pockets but is otherwise "straight." Leonard Lee makes a convincing seller of "cokes." John Webster is the stalwart crook to the life and his transformation into a Central Office man comes as a staggering blow to the crooks in the play. Joseph Hart, who presents the play, is to be congratulated on its excellence.

Belle Story, the young American prima donna, has a very charming voice, which she employs to the delight of the audience in some classical and popular songs. She also executed some excellent feats of trick singing, matching her voice against violin and flute with wonderful effect.

Charles E. Evans gave a clever performance in a one-act farce, "A Forgotten Combination." It was a tale of a pair of newly-weds, who were having their first matrimonial jars, while trying to get ready for some guests. Helena Phillips was excellent in the role of the bride.

Other features of the program were Pathé's Current News Pictorial, Marion Morgan's Art Dancers (second week), Joseph Howard and Ethelyn Clark, Henry Lewis in "Squidgum," Charles Abear and his comedy cycling company, and Jack King and Morton Harvey.

An around-the-world company of "The Girl from Brazil" is being organized by the Messrs. Shubert to present the musical play on a tour of the principal cities in the Orient, including the Philippines, Japan, and the Hawaiian Islands.

ZIEGFELD'S PEACH CROP

"Midnight Frolic" Lacks Nothing in Feminine Beauty and Has Other Attractions Besides

Contrary to fears early in the year there will be no shortage of the peach crop this season—at least, on Forty-second Street. Last Monday night, Oct. 2, Farmer Ziegfeld invited newspaper men and incorrigible first-nighters to view his latest yield of peaches now on exhibition on his fertile domains, atop the New Amsterdam Theater.

With one accord all present agreed that Mr. Ziegfeld is without a peer in his line. We have come to look to him for beauty as we look to George Cohan for wit, and if he provides merely that, we are satisfied. The Urban decorations, the display of clever vaudeville talent simply aid in setting off this beauty to advantage. They are not and never will be indispensable, so long as Mr. Ziegfeld lives up to his traditions. He loses a Kay Laurell, but wins a Ziteika Dolores. And there you are.

We can repress our impatience over the monotonous Arnaud Brothers, for we know that in a moment the lovely Olive Thomas will enchant us.

William Rock and his little partner, Frances White, seem to be the bright particular stars of the entertainment. To them were allotted most of the songs and dances. In one number relative to the charms of fishing, Miss White, in tattered trousers and bare legs, is assisted by the entire chorus, which decorates the glass runway in—well, appealing manner. There is another number in which four college boys have been trained to perform with the girls.

Lucy Gillette, a pretty little juggler, balanced some extraordinarily heavy material. Eddie Cantor, described as a "new nut," talked and sang of this and that. Bird Millman danced on a tight rope as agilely as most people do on the floor, and William Randolph Hearst beamed with his customary good nature.

The decorations were in the familiar Urban style, massive pillars of white crystals against a background of blue. The entertainment was staged by Ned Wayburn, and the words and music were by Gene Buck and Dave Stamper.

MRS. FISKE OPENS SEASON

Mrs. Fiske opened her season of her road tour Oct. 2 at the Apollo Theater in Atlantic City with "Erstwhile Susan," in which she was seen for seven months at the Gaiety Theater, New York, last year. She will be seen in the principal cities of the East.



"THE INTRUDER" AT COHAN AND HARRIS THEATER.
Frank Kemble Cooper, Olive Tell, and Vernon Steel in the First Act.

NEIGHBORHOOD SEASON

Varied Program in Prospect for East Side Playhouse, to Open Nov. 11th

The Neighborhood Playhouse will begin its third season on Saturday evening, Nov. 11. For its opening production, the directors will present Gertrude Kingston, the distinguished English actress, who appeared at this playhouse during its first season in Shaw's "Captain Brassbound's Conversion." Miss Kingston, supported by a visiting professional company, will appear in a bill of three short plays, including "Great Catherine," by Bernard Shaw; "The Queen's Enemies," a new unpublished play by Lord Dunsany; and "The Inca of Jerusalem," by a Fellow of the Royal Society of Literature.

On Saturday evening, Dec. 2, the Neighborhood Players will open in "The Married Woman," a three-act comedy by an American author, C. B. Fernald. Mr. Fernald is now living in London, but will be remembered in America for his very successful play, "The Cat and the Cherub."

Early in January, the Festival Dancers will give a dance-pantomime based on an ancient Druid legend recorded in "Les Grandes Legendes de France," by Edouard Shure. The music for it has been specially composed by Charles T. Griffes.

In February, Browning's "Pippa Passes" will be presented as a memorial to Sarah Cowell LeMoine. Still later in the season, the Players will be seen in a bill of one-act plays.

Among the revivals of the year will be the Russian pantomime-ballet, "Petrouchka," "Wild Birds," a folk-play by Violet Pearn, the author of "Hush" now playing at the Little Theater, and "A Night at an Inn," by Lord Dunsany.

Among the productions for children will be "Hiawatha," a dramatization of Longfellow's poem, and "The Toy Box" ("La Boite a Joujoux") with music by Debussy. A Balalaika orchestra, recently organized under the direction of Messrs. Ivanoff and Samuels, will give during the season some programs of Russian music and dances in conjunction with the Festival Dancers.

ITALIAN DRAMA PRESENTED

Labor Leader-Poet Offers Daring Play, "Tenebre Rosse," at People's Theater

New York now has a permanent Italian playhouse where the masterpieces of modern literature will be given in the gentle and sonorous language of Dante, if the project of Arturo Giovannitti is carried through.

On Oct. 10, Mr. Giovannitti, who is known to many as a labor leader and a poet, presented at the People's Theater his first "regular" play—a drama in three acts, entitled "Tenebre Rosse" ("Red Darkness"). This play, which was originally written in English under the title, "As It Was in the Beginning," is so daring and new in its conception and technique that eminent writers and critics have declared it could never be performed to a bona fide American audience. All of them have agreed, however, that the play is a powerful and thoughtful one, and that it would "set the house on fire," provided that a company and a theater could be obtained for its performance. This Mr. Giovannitti has done by securing the active and enthusiastic co-operation of Madame Mimi Aguglia, the celebrated Sicilian tragedienne, considered by many the greatest emotional actress of Italy.

PREMIERE OF CYRIL MAUDE PLAY

Cyril Maude was as entertaining as ever in his new comedy, "Jeff," which had its first presentation Oct. 2 at the Empire Theater, Syracuse, N. Y. Michael Morton wrote the play from Stephen Leacock's "Sunshine Stories." While the play contains funny lines and action, it is Maude himself who furnishes the real comedy with his walk, his stage business and his tone of voice and inflections. The story is that of a village barber of Mariposa, who thinks himself a financial genius but wakes up to find that he is merely the come-on.



REGINA WALLACE,
In "Rich Man, Poor Man."

OLCOTT'S NEW PLAY

Chauncey Olcott was starred in a Cohan and Harris production, "Honest John O'Brien," Oct. 2nd at Detroit. The piece is full of ingenious scenes, humorous touches and dramatic strokes. The star is supported by an excellent company.

ALICE BUTLER WITH TREE

Alice Butler will open with Sir Herbert Tree in "Henry VIII" at the Hollis Street Theater, Boston, Mass., October 18. Miss Butler had already been engaged with "The Right Little Girl," but was released to Sir Herbert Tree through the courtesy of T. Daniel Frawley.

"GO TO IT" FOR THE PRINCESS

"Go to It," a musical version by John E. Hassard and John L. Golden, of Charles Hoyt's farce "A Milk White Flag," will be produced by Comstock and Gest at the Princess Theater late this month. "Very Good, Eddie," now at the Princess, will go on tour.

James Edwards, who has been reported in dying condition at the Presbyterian Hospital, has slightly improved, with chances of recovery.

URGE VOTES FOR ACTORS

(Continued from page 3)
"But," said Mr. Wilson, "Governor Whitman did sign the bill, and we were not given any hearing. I'm inclined to think it would not have happened if the actor was not a negligible factor as a voter. We cannot afford to ignore our rights as citizens, and we must work for an amendment to the general election laws, which would give us an opportunity to vote wherever we are."

Oscar S. Strauss praised the value of actors as an educational factor in America, and urged them to fulfill their duties as citizens.

"The country needs you," he said. "You are the great promoter of interstate commerce and are entitled to an equitable contract." He promised that he would do all in his power to have the present law amended, and would accompany the Equity committee to Albany and would guarantee it a hearing.

Dudley Field Malone, collector of the port, appealed to the actors to take active part in the political affairs of the country.

"You will not gain any advantages," he said, "unless you register and vote. If you have no interest in the political problems of the nation, you have no right to complain about Governor Whitman's indifference to your request for a hearing."

Among the more prominent actors who attended the meeting were: Bruce McVie, Grant Stewart, Edwin Arden, George Arliss, John Cope, Albert Bruning, Frank Craven, John Westley, Edward Ellis, Charles Stevenson, and George Nash. A reception committee of actresses included Olive Oliver, Mrs. Edwin Arden, Florine Arnold, Fay Bainter, Janet Beecher, Patricia Collinge, Irene Fenwick, Effie Shannon, Lucille Watson, and Susanne Westford.

"BACKFIRE" AUTHOR KNOWN

Editor of Baltimore Paper Is Said to Be Writer of Play Now at 39th St. Theater

Another theatrical mystery has been solved. The author of "Backfire," a melodrama now playing at the Thirty-ninth Street Theater, is reported by reliable sources as being none other than the editor of the Baltimore News. It seems that the editor, who is said to be extremely wealthy, selected the pseudonym of Stuart Fox when the play was produced under the title of "Sport of Law" in Baltimore early last month, in order that the newspapers of the Maryland city might not be influenced in their estimation of the drama.

It is understood that the author has guaranteed a long engagement to the members of the company, whether the play meets with the public's approval or not, and that when their season in it is over, he will have a new play ready for their rehearsal.

"Backfire" was produced, under the direction of Walter N. Lawrence, at the Thirty-ninth Street Theater on Oct. 2 with a cast including Mary Boland, Frederick Trueman, and others. Though it encountered a generally cold reception from the critics, its business is said to be good, owing, undoubtedly, to an extensive advertising campaign.

OVER \$20,000 FOR RELIEF

Report of Actors' Fund Shows Much Good Accomplished in Recent Months

The first of the regular monthly meetings for the coming season of the Board of Trustees, Actors' Fund of America, was held at the Fund headquarters on Oct. 5. President Daniel Frohman, presided. Other trustees present were: Joseph B. Grismer, F. F. Mackay, Ralph Delmore, Harry Harwood, Sam A. Scribner, Henry W. Savage, Hollis P. Cooley, Harrison Grey Fluke, Oscar Eagle, Bernard A. Reinold, Charles Dickson, and James J. Armstrong.

The president announced that Marc Klaw, chairman, other members of the Finance Committee, and himself are now busily engaged with the preparations for the Actors' Fund Fair to be held next May. The regular benefits to be held in New York, Chicago, and Boston are also claiming the careful attention of Mr. Frohman.

The report of the Executive Committee was read by F. F. Mackay, chairman of that committee, showing that during the past five months the number of professionals aided by the Fund averaged 168 each week. These were scattered in all parts of the United States, and the amount expended in caring for the sick and destitute and burial of the dead amounted to \$21,505.26, as follows:

General relief to the destitute	\$9,988.13
Hospitals and other cases of illness	10,264.26
Doctors and medicines	249.87
Burials	1,003.00
	\$21,505.26

BENEFIT FOR MACKAY

Arrangements are in progress by Daniel Frohman, Marc Klaw, and Joseph Brooks, representing the Actors' Fund of America, for a monster testimonial to F. F. Mackay, the oldest actor in America—now in his eighty-fifth year. This is to be a tribute by the Actors' Fund because of Mr. Mackay's thirty years' service as the chairman of the Executive Committee of the Fund, which dispenses \$70,000 a year for the sick and disabled in the theatrical profession. The testimonial is to take place at the New Amsterdam Theater on Friday afternoon, Nov. 24. It was first announced for last Spring, but was postponed. All the leading stars in the profession are to be invited to assist in the program.



PLAYING IN "UNDER SENTENCE."
Janet Beecher, E. G. Robinson, and Felix Krembs.

PRODUCTIONS ON THE WAY

The cast for "Major Pendennis," Langdon Mitchell's comedy based on Thackeray's novel, in which John Drew plays the title role, includes Arthur Pendennis, Brandon Tynan; Mrs. Pendennis, Edith Shayne; Morgan, John S. O'Brien; Laura Bell, Helen Mackellar; Lady Claverling, Allison Skipworth; Blanche Amory, Helen Mencken; Harry Foker, Walter Kingsford; Lady Rockminster, Alice Chapin; Fanny Bolton, Mary Worth; Captain Jack Costigan, Lester Longman; Emily Fotheringay, Jane Houston; George Warrington, Leonard Willey. J. D. Williams is producing the play, which is in a prologue and three acts. It will be presented in a nearby city Oct. 12.

"Good Gracious, Annabelle," a new farce by Clare Kummer, will be presented at the Republic Theater, Oct. 23. It will first have a two weeks' engagement in Boston. "His Bridal Night" will finish its engagement at the Republic, Oct. 14. Mr. Hopkins is preparing to produce another play by Miss Kummer, who has been known as an author of popular songs.

It appears that the new play accepted by A. H. Woods is the joint product of Col. Jasper Ewing Brady and Arthur J. Westermayr. The title selected in "It Is the Law." Col. Jasper Ewing Brady is the well-known scenario editor of the Vitagraph Company, the writer of several accepted plays awaiting production, and the author of a book under contract for publication by a New York publisher.

Arthur J. Westermayr is a successful member of the New York bar, and has followed literature as an avocation. He is the author of three successful novels, "Power of Innocence," "Rudra," and "Udara," and the last two named, which are authentic East Indian works of fiction, have won him recognition as an Oriental scholar. He has written many photoplay scenarios.

The cast of "Follow Me" the new musical play in which Anna Held will appear under the direction of the Messrs. Shubert, has been completed. It includes, in addition to Miss Held, Roy Atwell, Letty Yorka, William P. Carleton, Georgia Drew Mendum, Wilmer Bentley, Edith Day, George Eagen, Mabel Weeks Claffin, the Sykes Sisters, P. Paul Porcasi, Frank McCormack, and Norman Charles Brace. Frank E. Tours has been engaged to direct the orchestra.

"The Show of Wonders" is the name selected by the Winter Garden management for the new spectacle which will follow the run of "The Passing Show of 1916," now on view at the Winter Garden. This new Winter Garden show will be in two acts and twenty scenes. Before coming to New York, "The Show of Wonders" will play a week at the Shubert Theater, New Haven, beginning Monday, Oct. 16, and after visiting other cities will open at the Winter Garden early in November.

Laurette Taylor, who will be seen in New York in November, opened her season Oct. 5 at Atlantic City in the first presentation of "The Harp of Life," by Hartley Manners. She will make a short tour before showing in the metropolis. George C. Tyler, who is associated with Klaw and Erlanger in the management of Miss Taylor, attended the opening.

"Zack," the new Lancashire comedy by Harold Brighouse, the author of "Hobson's Choice," in which Richard Bennett will play the principal part, was placed in rehearsal last week by John D. Williams. Mr. Bennett will make his first appearance in a nearby city on Monday, October 30, and will shortly thereafter appear in New York.

Julia Arthur started rehearsals of "Serebona," the drama by William Lindesay, on Oct. 9. It will have a showing here before the holidays. The action of the piece passes in Southern France of the twelfth century. There will be an elaborate setting and large cast. Some of the principal parts will be taken by the following: Alphonse Ethier, Mary Forbes, Averill Harris, Richard Buhler, Robert Gottschalk, Charles M. Greene, Benjamin Kauser, Lula Marcelle, Blema Leigh, Horace Vinton and Catherine De Barry.

"AN OLD SWEETHEART OF MINE"

A noteworthy event was the premiere production of Robert McLaughlin's Hoosier romance, "An Old Sweetheart of Mine," founded upon James Whitcomb Riley's folk songs, which was presented Oct. 2 at the English Opera House, Indianapolis, before Governor Baileton and many other prominent people. Orrin Johnson, Richard Barbee, Frederick Burton, and Agnes Findlay were in the cast.

BALLET RUSSE POSTPONED

Owing to an injury to the ankle of Warlav Nijinsky, the Serge de Diaghileff Ballet Russe has postponed the opening of its season at the Manhattan Opera House from Oct. 9 to Oct. 16. Mr. Nijinsky was injured while conducting rehearsals of "Till Eulenspiegel."

IN PRODUCING FIELD

O. E. Wee and Edwin F. Reilly have entered the producing field as partners and announce that their first production will be the dramatic version of Mary J. Holmes' novel "Dora Deane," now being made by Lem B. Parker. Rehearsals will be begun the latter part of this month. The managers expect to feature a well-known motion picture star in the title role, as she is said to be the exact type of the heroine of the novel.

The Castle Producing Company will send on tour on October 12 a three-act musical comedy entitled "Maid to Order," starring Rose Beth. There are twenty-two people with the show.

SHAW ORDERS DELAY

Dramatist Won't Permit Faversham to Give "Getting Married" Until After Election

William Faversham is to present George Bernard Shaw's comedy, "Getting Married," in New York on Nov. 6. Originally, he had planned to produce it here about the middle of October. The postponement was ordered by Mr. Shaw because he did not wish to divide attention with the American political situation.

When he heard of Mr. Faversham's intention, Mr. Shaw is said to have caught an omnibus to the nearest cable office, where a message was rushed to the actor ordering the postponement of the play's premiere until after the Presidential election. Mr. Faversham replied to the effect that the election would not interfere with the reception of the play. Mr. Shaw again hurried to the cable office and ended the controversy with the following message:

"If you think that George Bernard Shaw and William Faversham can play Wilson and Hughes off the center of the stage you ought to take a good look over the wall of some asylum. I am a playwright second and a politician first, and I know as much about American politics as any man. My position in this matter is more inflexible than ever."

SECOND "BLUE PARADISE" COMPANY

The second company of "The Blue Paradise," the operetta by Edmund Eysler which ran all last season at the Casino Theater, is undergoing rehearsals in preparation for a tour of the principal eastern cities. The cast includes John E. Young, Robert Fitts, Shep Camp, Robert Hartel, Louise Kelley, Cecelia Hoffman and others. The New York company of "The Blue Paradise," with Cecil Lean, is now playing at the Chicago Theater, Chicago, while a third company is touring the leading cities of the Middle West and West.

"SHIRLEY KAYE" PREMIERE

Elsie Ferguson made her first appearance in the comedy "Shirley Kaye" at Atlantic City, October 9. The play is produced by Klaw and Erlanger. The author is Hulbert Footner and the stage director Edgar MacGregor. Messrs. Klaw, Footner and MacGregor were present at the showing. The players in the supporting cast are: Lee Baker, Mrs. Jacques Martin, William Holden, Kitty Brown, George Backus, Corlana Barker, Ronald Byram, Eleanor Gordon, Victor Benoit, Helen Erskine, Douglas Paterson, William Lennox, and Albert Brown.

"HOBSON'S CHOICE" AGAIN

"Hobson's Choice," a delightful comedy of English provincial life, by Harold Brighouse, was presented at the Bronx Opera House the week of Oct. 2-7. Margaret Nyblom, who succeeds Molly Pearson as Maggie, gave an excellent performance. The remaining cast includes Jane Ross, Helen Evilly, Edward Naimby, A. F. Kaye, Helen Beaumont, Henry Doran, Edward Phelan, Walter Fredericks, May Sutton, Robert Whitehouse, and Robert Forsyth.

Mrs. Frank Vanderlip has endowed a scholarship in the Washington Square Players School, recently opened in connection with the Comedy Theater. In addition to the regular class work, night classes have been opened for the accommodation of those who cannot attend in the day time. Mrs. Clara Tree Major, formerly of the Academy of Dramatic Art in London, heads the faculty of the school.



OTTO KRUGER.

Otto Kruger, who has been playing in "Seven Chances," will appear with Edith Tallaferro in a Cohan and Harris play entitled "Buried Treasure," to open in Pennsylvania next week. Mr. Kruger was loaned to David Belasco by Cohan and Harris. He is now returning to his former managers for the new production. Mr. Kruger is a versatile actor, having appeared in many popular successes. His work in "Seven Chances" brought much commendation.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 14TH

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Bean	Oct. 2	16
Belasco	The Boomerang	Aug. 10, 1915	819
Booth	Pierrot the Prodigal	Sept. 6	45
C. & H.	The Intruder	Sept. 26	23
Casino	Flora Bella	Sept. 11	40
Cohan	Seven Chances	Aug. 8	79
Comedy	Washington Square Players	Aug. 30	54
Cort	Upstairs and Down	Sept. 25	24
Criterion	Paganini	Sept. 11	40
Eltinge	Cheating Cheaters	Aug. 9	77
Empire	Caroline	Sept. 20	29
48th Street	Rich Man, Poor Man	Oct. 5	12
44th Street	The Flame	Sept. 4	48
Fulton	Arms and the Girl	Sept. 27	21
Gaiety	Turn to the Right	Aug. 17	68
Garrick	La Follu	Oct. 9	8
Globe	Betty	Oct. 3	18
Harris	Under Sentence	Oct. 3	18
Hippodrome	The Big Show	Aug. 31	81
Hudson	Pollyanna	Sept. 18	32
Knickerbocker	The Music Master (rev.)	Oct. 10	7
Little	Hush!	Oct. 3	15
Longacre	Nothing But The Truth	Sept. 14	36
Lyceum	Mr. Antonio	Sept. 18	32
Maxine Elliott	Fixing Sister	Oct. 4	14
New Amsterdam	Miss Springtime	Sept. 25	24
Playhouse	The Man Who Came Back	Sept. 2	49
Princess	Very Good Eddie	Dec. 24, 1915	342
Republic	His Bridal Night	Aug. 16	69
Shubert	The Girl From Brazil	Aug. 20	53
39th Street	Back Fire	Oct. 2	18
Winter Garden	The Passing Show of 1916	June 22	148

COOL RECEPTION FOR MELODRAMA

(Continued from page 3)

the better International Circuit plays do not increase the attendance at the Nixon, the project will fail. If the Nixon were only situated on Atlantic Avenue (in the heart of the town) the International Circuit would make money.

The International Circuit has made no inroads upon motion pictures as yet. But the picture theaters have not had as good a season as heretofore.

Chicago: The International Circuit's two theaters in Chicago, the National and the Imperial, have had encouraging business to date under the new regime. The National is in Engelwood with a vaudeville house, a baroque house and a picture house in the immediate neighborhood. The Imperial is on the west side, with a vaudeville house a mile further west on Madison and a mile east of it on the same street. The mid-west producers for the International Circuit are enthusiastic with the opening of the season. The Western managers fear that the Eastern managers are not sending out as strong or costly shows as those originating in Chicago. Business to date at Memphis and Nashville, Tenn.; Birmingham, Ala., and Toledo, O., has been satisfactory. Sioux City, Iowa, has been so poor that it is understood that that city will be dropped from the Circuit.

Omaha, Neb.: The International Circuit's theater, the Boyd, has been doing a poor business, and the motion pictures, the vaudeville houses, and the stock company have been doing splendidly. The reasons are quite evident. The price of seats for the International productions and the Orpheum are the same in this city for both matinee and evening performances. The plays that are presented on the International Circuit are mediocre and poorly produced, judging from the ones that have been shown thus far. Moreover, the same class of productions may be seen at better advantage at the stock company's theater.

The price of seats is essential, in considering the success of the International Circuit, as they must look to the middle class for their support; and since the introduction of such marvelous motion pictures, they have a very critical public to deal with. If the International Circuit is to make a success in the Middle West, they must produce better plays and raise the price of admission or lower the price of admission to those shows already on the road.

New Orleans, La.: The International Circuit is operating at the Crescent, and will continue doing so during the entire season unless something untoward happens to break the engagement. The Circuit is presenting popular price plays, mostly of a melodramatic character, a new company and new bill being the feature each week. So far the attendance has met every expectation of the management. There is every reason to believe that the attendance will continue as good. There is no competition at present in this particular line. Other lines in the theatrical field are not affected, still less the moving picture enterprises.

Boston, Mass.: The International Circuit plan has worked out here fairly well so far. In the three weeks since their opening, they have had one very good week with "Mutt and Jeff's Wedding," one poor one with "Her Naked Self," and one only a little better with "The Heart of Dixie."

The new International policy seems to me simply to move down further into town the sort of thing that used to come to the Grand Opera House, and to bring with it its own clientele—some of them—a different sort from the regular Castle Square—though some of the latter stick through force of habit. In a word, the International Circuit is in Boston by no means a pronounced success; but it is too early to call it a failure.

Troy, N. Y.: The management of the Whiting has announced a change in policy, which will go into effect after this week. The International Circuit productions, which had been tentatively booked for the season, with plans for occupying the house during the first three days of each week, will not in the future be shown here.

Plans of the management contemplate the performance of only the best musical and dramatic productions. It is understood that the International Circuit productions, of which four have been seen this season, were booked only in the event of an appreciable interest in them being shown by Syracuse theatergoers. Inasmuch as this interest has not been aroused, it was deemed wiser and much more to the advantage of the house to book only the higher class performances.

Youngstown, O.: The International Circuit up to the present time is doing a fair business. The shows which have been playing here have been in this city before, and the majority of the people know what kind of a performance to expect. The season might be profitable under this circuit, but this city would do a great deal better if it had an opportunity of seeing a better class of shows. The majority of large attractions which have been here have charged such high prices that the people are rather tired of going to the theater and spending their money to see first-class performers when they only get second-class companies.

Promoters of stock company enterprises complain that the operations of the Circuit have spoiled once available theaters for stock purposes—for the time being, at least.

The Circuit conducts its chain of thirty-eight theaters after the manner of burlesque wheels, with a production a week for each theater. Farces, comedies, melodramas and musical comedies make up the attractions, and the highest price charged is 75 cents. Gus Hill is the president of the en-

terprise, E. D. Stair vice-president, and George W. Nicolai, treasurer.

Among the offerings of the Circuit are: "The Eternal Magdalene," "Treasure Island," "The Natural Law," "Which One Shall I Marry?" "A Girl Without a Chance," "A Little Girl in a Big City," "The Little Girl That God Forgot," "Sinners," "The Curse of the World," "The Outcast," "The Path of Folly," "Broadway After Dark," "Thurston," "My Mother's Rosary," "The Old Homestead," "While the City Sleeps," Dave Lewis, Emma Bunting, Kate Elinore, Harry Clay Blaney, and Joe Welch.

PLAYERS ENGAGED

Frederick Roland has been added to the cast of "The Little Minister," in which Maud Adams opened her season Oct. 2 at the Montclair Theater, Montclair, N. J.

Nat Griswald has been engaged by Chamberlain Brown to play the lead in Laffer and Bratton's production of "The Devil's Harvest."

Lorin Baker has been engaged to replace Donald Gallaher in H. H. Frasee's "The Silent Witness."

Alice Fleming has been engaged by Rush and Andrews, through Chamberlain Brown, to play the lead opposite Robert Edeson in "Thy Brother's Keeper." Mr. Edeson is directing the rehearsals of the play.

Violet Barney has been selected by T. Middleton to play the title role in his scenic production of "Lady Godiva's Ride."

Niles Welch has been engaged as leading man for the Famous Players Company, headed by Marguerite Clark.

Ferd Tidmarsh, who for the past three years appeared in leading roles with the Metro, Equitable, and Famous Players, has returned to the stage and is now playing the leading role of Senator Hollywood, which he created, in George Rosener's romantic drama, "The Woman Who Paid."

John Harwood and Arleen Hackett have been engaged by William Faversham for George Bernard Shaw's comedy, "Getting Married."

Mr. and Mrs. Coburn, as a further earnest of their intention to reintroduce "The Yellow Jacket" to New York in the worthiest possible manner, have engaged Arthur Shaw for their series of ten November matinees at the Cort Theater. Needless to state, Mr. Shaw will again interpret the "property man."

Henrietta Goodwyn, who last season was the leading woman with the Elmore Players, has just returned to town after an all summer holiday at her cottage in Babylon, L. I. Miss Goodwyn is to start rehearsing almost immediately in an important Broadway production.

Tom Lewis and Dan Quinlan have been added to the new Winter Garden production now in preparation.

Nan Halperin comes to the Palace on November 6 for a special engagement of two weeks. She will tour the metropolitan Keith houses.

COMING AND GOING

The Colonial Amusement Company of Lexington, Ky., which operates a chain of picture shows in Lexington, Paris, and Richmond, has closed a deal for the purchase of the Grand Theater at Richmond, which it has consolidated with the Alhambra, already owned by the company.

It takes nothing less than Royalty to wish a wrist-watch on that thoroughly American actor, Robert T. Haines, and this is how it happened: Mr. Haines and his company presented their new one-act play, "Enter—A Stranger," at a matinee tea, given in the spacious mansion of Mrs. Mortimer Davis, in Montreal last week, for the benefit of the wounded British soldiers. The affair was under the patronage of the Duchess of Connaught. Later in the week Mr. Haines received as a souvenir of the occa-

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"HUSH"—TIMES: A comedy that is bright, but scanty. Here is an hour's wit and wisdom stretched out for two hours and a half of thin and unsubstantial entertainment.

SUN: Miss Pearn's play is the very slightest dramatic fabric conceivable. Indeed, it appeared at times as if the very vanishing point of drama had been reached. It has many witty scenes, and the characterization is highly amusing.

EVENING WORLD: It is a far-fetched satire, witty at times, though never funny enough to relieve the obvious straining for effect.

TRIBUNE: The charm of the farce lies in its clever dialogue and in the good acting of a large cast. Technically, "Hush" is not adroit.

"HIS MAJESTY BUNKER BEAN"—TIMES: The book ("His Majesty Bunker Bean") has been turned into a superficial, workaday, laughable farcical comedy which every one who read it will want to see.

WORLD: "His Majesty Bunker Bean" is typically an American farce, and as a laugh producer it is a good tonic.

POST: The dramatization of Harry Leon Wilson's "Bunker Bean," by Lee Wilson Dodd, is only fairly well done, but much of the original humor has been retained. Taylor Holmes is well suited to the part of Bunker, and made a marked personal success.

"BACKFIRE"—MAIL: The workmanship is clumsy, the dialogue crude, the characters puppets and the general development of the theme lacking in plausibility.

TIMES: The program described the entertainment as a "melodramatic play," but the gales of laughter with which the audience greeted most of the "tense" situations and dramatic speeches made it seem that the audience regarded it differently.

POST: "Backfire" is not precisely good, it is, at any rate, old-fashioned melodrama.

"UNDER SENTENCE"—SUN: It may be slightly drawn out at times, but one feels more than recompensed by the bright lines in Mr. Cobb's unmistakable handwriting that appear at the most surprising moments. "Under Sentence" is a good play and should last.

TIMES: The play falls into two quite diverse parts. The first is a bald, unvarnished and continuously interesting melodrama; the second, is a lively treatment of prison reform that borders on extravagance.

POST: For the first two acts, however, it is, in spite of its conspicuous artificiality, a vigorous and exciting bit of melodrama. After that it tapers off into Utopian extravagance. On the whole, it met with a cordial reception, and may be expected to draw large audiences for some weeks to come.

"BETTY"—SUN: The music of the comedy is lively and melodious, and there was everything to carry "Betty" to success, excepting always Mr. Hitchcock. But he may revert to his old time style. Then "Betty" will be one of the irresistible plays of the season.

TIMES: It is a musical comedy done in pastel; its humor, its sentiment, its music are so thin and light that without Mr. Hitchcock's vivid personality to infuse life into them they would never cross the footlights.

WORLD: "Betty," which for its daintiness, sweetness and extreme mannerliness quite seemed to bear the hall mark of the old London Gaiety, promptly sang its way into the good graces of its audience last night.

POST: "Betty" is not very different from other musical shows which have crossed the ocean with the mark of London's approval of them.

"FIXING SISTER"—WORLD: Without the dry, genial humor of the lanky actor with the nasal twang and drawing voice (William Hodge), it is terrible to contemplate what might have become of the play.

SUN: The play during its four acts suffers from several prolonged attacks of suspended animation.

TRIBUNE: The play is naive to the point of absurdity. Fortunately, it is not without engaging qualities.

TIMES: If you do not consider the lanky and laconic William Hodge a whole show in himself, there is no compelling reason why you should go to "Fixing Sister." To the enormous number who particularly enjoy this quiet and shrewd comedian his new play is to be recommended, for it is a faint but amusing copy of his greatest success, "The Man from Home."

"RICH MAN, POOR MAN"—TIMES: Engrossing from first to last is "Rich Man, Poor Man." It tells a story with a devoted singleness of purpose that allows nothing to interfere with the steady ascent to the climax. The result is an interesting play, more interesting, as it happens, than any other in town.

TRIBUNE: The play has all the vices of the theatrical play and none of its virtues. It is always unreal, and it is full of a number of obvious tricks, and yet, with all his devices, Broadhurst cannot prevent the comedy from bumping here and stalling there.

WORLD: "Rich Man, Poor Man" turned out to be a thoroughly interesting, workmanlike and fairly consistent though not especially novel piece of theatrical action in the vein of sentimental drama.

slon a wrist-watch, accompanied by a gracious note of thanks from Her Royal Highness, both of which he treasures as souvenirs of a pleasant afternoon devoted to a good cause.

Frederick Warde, the eminent Shakespearean actor, has cancelled all his contracts for lyceum work and lectures this year, and will devote himself exclusively to motion pictures. As soon as "The Vicar of Wakefield" is completed he will appear in a modern subject which is being specially written for him.

Justus Miles Forman, the story writer, left an estate of \$14,710, according to an official announcement on October 8. Mr. Forman lost his life while a passenger of the Lusitania. The largest inheritance, \$4,517, goes to his half-sister, Caroline M. Bridge.

William Collier and family closed up their country home in St. James, L. I., last week, and moved to town for the winter. In addition to playing the regular evening and matinee performances of "Nothing But the Truth" at the Longacre Theater, Mr. Collier is also directing the rehearsals of "Business Before Pleasure," the new farce by Mr. and Mrs. George Randolph Chester.

The initial production of Maxim P. Lowe Producing Corporation will be a vaudeville act of thirty minutes duration for big time, entitled "Sesame of Love." The book and musical score are being composed by Leon De Costa and Matthew Woodward.

A. P. Kaye, who will be remembered for his fiery Straker in "Man and Superman" and more recently as "Tommy Bold" in "The Ware Case," is playing the part of Hobson in "Hobson's Choice" at the Standard Theater this week. Mr. Kaye has received letters from Percy Hutchinson the English manager, authorizing him to act as agent in the selection of plays on this side suitable for production in London.

The Drama Student Players, a semi-professional Los Angeles organization, gave their first performances of the season in Los Angeles on Sept. 23 and Oct. 2. The entertainment comprised two one-act plays, "The Bishop's Sacrifice," a drama, and "The Lady from Philadelphia," a farce, together with four vaudeville numbers. Two good houses witnessed the performances.

"Justice" will play a long engagement at the Powers Theater, Chicago. Two former favorites of Chicago will be numbered among the new members of the cast. Bertha Mann plays the girl and Whitford Kane reads the big speech for the defense.

DEAGON CLAIMS TITLE

Arthur Deagon, actor, has served notice, through his attorney, James A. Timony, upon Emma Carus and Larry Comer, that in the use of the title of a sketch, "A Game of Cards," they are infringing upon a copyright issued to him. Mr. Deagon claims that the title, "A Game of Cards," is his absolute property. He states that unless Miss Carus and Mr. Comer refrain from the use of it, he will instruct his attorney to apply for an injunction to restrain such use.

Both Miss Carus and Mr. Deagon are appearing at the Colonial Theater this week, she in "A Game of Cards," by Larry Comer, and Mr. Deagon in a singing act of his own writing.

DIED

Henry W. Woodruff, whose fame as an actor was associated with "Brown of Harvard," died October 6 at the Algonquin Hotel. He was born in Jersey City forty-eight years ago. His first appearance on the stage was at the age of nine as chorus boy in Haverley's "Juvenile Pinafore." Other productions that he appeared in during the later years were "Baron Rudolph," "Captain Swift," "Honor Bright," "A Pair of Spectacles," and "The Pharisee." In 1906 he played the leading role of "Brown of Harvard" at the Princess Theater. He later toured the country with this play, gaining much popularity. He was associated with the Triangle Film Corporation as leading man in several photoplays. Mr. Woodruff was a member of the Lambs, Players, and Harvard clubs.

Charles W. Allison, a well-known actor and former superintendent of the Actors Fund Home, died October 6 at the Edwin Forrest Home, Holmesburg, Pa. Mr. Allison had played Shakespearean comedy characters with most of the leading American and English stars of the past. He also made hits in comic opera and negro characterizations. His last engagement was in "Excuse Me."

Charles Orrin Cowles, for many years a favorite comedian, noted for his artistic impersonations of Yankee character parts, died on Sept. 29 in Cleveland, the city of his birth. Mr. Cowles was fifty-five years of age. He had been on the stage practically all of his life, up to nine years ago, when ill health compelled him to retire. His death was due to an automobile accident sustained when taking an outing last week with friends.

Patrick Griffin, father of Gerald Griffin, died at the age of eighty-six years on Sept. 30. Mr. Griffin was born in Ireland and came to the United States in 1865 and lived in Pittsburgh, the place of his death, for fifty-one years. He was a well-known character in Pittsburgh and numbered among his acquaintances and friends many members of the theatrical profession whom he had met through his son's connection with the stage.

William Rainsford, an English actor, well known in the profession, died in Minneapolis, Sept. 16. Mr. Rainsford was a member of the Actors' Equity Association. He leaves a widow. Burial was in Philadelphia.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

S.P.V.—Julie Opp's name was not mentioned in the list of players announced to appear with William Faversham in "Getting Married."

H. DEM., Chicago.—We have advertised your letter to James Stevens in THE MIRROR, as we do not know his whereabouts at the present time.

J. C. W., New York city.—We regret that we do not know where Ella M. Spain (Gypsy Spain) is at the present time. We have no record of her.

ANXIOUS, New York.—The last address we had for Clara Mackin was with the Keith Stock, Portland, Me. We do not know where she is just now.

J. D. ROBERTS.—Julia Herne is in vaudeville in a playlet with Claude Gillingwater. Write to her in care of the Packard Theatrical Exchange, New York City.

G. E. A., Fairmount, Neb.—Lotus Robb is in one of the "Fair and Warner" companies. Write to her in care of Selwyn and Company, and they will forward mail to the correct company.

BOSTON SUBSCRIBER.—William P. Carleton is no longer in the cast of "Broadway and Buttermilk." He is engaged for a coming production. (2) Theodore Friebeus is with Pathe M. P. Co. (3) We do not know where Doris Olson is at present.

W. Z. N., Chicago.—"Widower's Houses," by George Bernard Shaw, was produced in New York at the Herald Square Theater March 7, 1907, and reviewed in the MIRROR of March 16, 1907. Perhaps you will be able to read this review in the Chicago Library.

H. M. S., Brooklyn.—Charles Purcell, who is now playing in "Flora Bella," made his first appearance in America in 1905. Previous to that he sang in London. He is the son of an army officer who was stationed in India, and he spent the early part of his life there with his father. In America he has appeared in "The Chocolate Soldier," "Potash and Perlmutter" and in Ziegfeld Follies.

ACTORS' EQUITY ASS'N

Union Regulations Will Not Require Actor to Break Contracts Previously Made

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association



Westley.

New members elected: Ralph Belmont, Dorothy Duncan, Peter Golden, T. C. Hamilton, Tom H. Krueger, Rowland V. Lee, Alice Martin, William Selery.

Considerable flutter has been reported among members because of a letter, sent to delinquents recently, which referred to a possible time when members of the A. E. A. may be required to refuse to serve in the same companies with non-members. One deputy of the Council wrote: "We wish to know if a member under the enforcement of the union shop would have to break a contract previously made." Our answer was a decided no.

The committee immediately responsible for the special meeting held at the Hotel Astor, on Oct. 6, feel more than repaid for their pains by the many expressions of approval from the audience and the enthusiasm of single members who have come

STEIN'S
MAKE-UP
NEW YORK

NEW YORK THEATERS

EMPIRE Broadway and 40th Street.
Evenings at 8.15. Matinees,
Wed. and Sat. at 2.15.

Charles Frohman, Manager
Charles Frohman presents
"Scintillating comedy."—Herald.

Margaret Anglin
In the New Comedy
CAROLINE

By William Somerset Maugham.

LYCEUM 45th St. and Broadway.
Eves. at 8.15. Matinees,
Thurs. and Sat., at 2.15.

Charles Frohman presents
"A great actor in a great play."—American.

Otis Skinner
In the American Comedy
MISTER ANTONIO

By Booth Tarkington.

BELASCO West 44th St., Eves. 8.30
Mats., Thurs. and Sat.,
2.30.

Second Year
DAVID BELASCO presents

The Boomerang

"Buena laughter market."—Sun. Mail
By Winchell Smith and Victor Mapes
Monday, Oct. 23—SEVEN CHANCES.

GAIETY Broadway and 46th Street.
Evenings at 8.15. Matinees,
Wed. and Sat. at 2.15.

**TURN TO
THE RIGHT**

By Winchell Smith and John E. Hazzard.

FULTON Bway & 46th St., Eves.
at 8.30. Matinees Wednes-
days & Saturdays at 2.30.

William Harris, Jr., presents

**ARMS AND
THE GIRL**

A Comedy by Grant Stewart and Robert Baker.

to the office since to praise the speakers of the occasion.

It is well for the followers of any profession to hear thoughtful men and women from other vocations tell how they regard their work and what they consider its relation to the rest of the world. It is so easy for the devoted specialist in any line to lose a proper sense of perspective. Oscar S. Strauss in his talk said: "It is well to remember that while 'all the world's a stage' the stage is not all the world." Mrs. Laidlaw awakened all of us when she quoted statistics showing that out of thirty thousand recent volunteers for military service from New York State only five thousand could pass the physical examination. "And yet," she continued, "some pretend to think women the 'bearers' of men should have no voice in the practical correction of conditions like this."

We are proud to commend Mrs. Jacques Lees Laidlaw and Oscar S. Strauss, Augustus Thomas, and Dudley Field Malone to the dramatic profession for its deepest appreciation.

The Council may hold another public meeting within a fortnight.

Deputies are requested to bestir themselves in getting new members.

Actors are urged to use the Chicago office for conference and advice. Our attorney there, Levi H. Fuller, will respond to their needs at any time.

We are on the right track. Inertia has held us too long. Register this week that you may vote on Nov. 7.

The A. E. A. is making history. You should be a part of it.

MARRIED

James J. Hayden, of Haverhill, Mass., a member of the Academy Players for the past two years, was married August 16, 1916, to Miss Marie Trask, daughter of Mr. and Mrs. Julian F. Trask, of Laconia, N. H. Mr. Hayden is now with the Lowell Stock Company, at Lowell, Mass., where he will make his home for the coming season.

J. Wesley Rosenquest, Jr., son of the owner of the Fourteenth Street Theater, was married Oct. 3 in Baltimore to Florence X. Fulton. The bride's stage name is

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.

Klaw & Erlanger's New Musical Comedy

Miss Springtime

By Emmerich Kalman. Composer of "Sari."

HUDSON Theatre, West 44th St.
Evenings 8.30; Matinees
Wednesday & Saturday.

"Her welcome was one of multitudinous cheers and not a few heartfelt and flattering tears."—World.
"The Gladdest Play in All the Glad World."—Telegram.

POLLYANNA

GEO. M. Theatre, Bway & 43rd
St. Eves. 8.30. Mats.,
Wed. and Sat. at 2.30.

Klaw & Erlanger, Managers
David Belasco presents

**SEVEN
CHANCES**

A comedy by Rol Cooper Meegan.
"Exceptionally Funny."—World.
Will move, Oct. 23, to Belasco Theatre.

ELTINGE Theatre, West 42nd St.
Evenings at 8.30; Mats.,
Wed. and Sat. at 2.30.

A. H. Woods presents

**CHEATING
CHEATERS**

By Max Martin.

REPUBLIC West 42nd St. Eves.
at 8.30. Mats., Wed.
and Sat. at 2.30.

A. H. Woods presents

**HIS BRIDAL NIGHT
DOLLY SISTERS**

By Lawrence Rising
Revised by Margaret Mayo

CORT West 48th St. Phone Bryant 46.
Evenings at 8.30; Matinees, Wed-
nesday and Saturday at 2.30.

Oliver Morosco's Great Laughing Success

Up-Stairs and Down

By Frederick and Fannie Hatton, authors of
"Years of Discretion," and co-authors
of "The Great Lover."



Florence Darling. She is with the "Robinson Crusoe, Jr." company, playing at the Academy of Music, Baltimore.

Max M. Dill, of the comedy team of Kolb and Dill, and Josephine Clark, of San Francisco, were married last week in Los Angeles. Miss Clark is working with the comedy team at the American studios at Santa Barbara. She was formerly associated with them on the speaking stage.

LAWSUIT

An answer was filed Oct. 5 by the Popular Film Corporation to the suit of Charles Emerson Cook, Inc., for agent's commission, acting in behalf of Blanche Bates. The film concern alleges that Blanche Bates refused to submit to a screen test. The amount sued for is \$18,750.

NEW YORK THEATERS

Playhouse 48th, East of B'way.
Phone 3638 Bryant.
Evenings, 8.30.

Matinees, Wednesday and Saturday, 2.30.

William A. Brady presents
a New Play

**THE MAN WHO
CAME BACK**
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.

Extra Mat. Col's Day, Thurs., Oct. 12.

WILLIAM A. BRADY'S THEATRE, just East
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178 Bryant. Even-
ings, 8.30.

GEORGE BROADHURST presents
His New Play

**Rich Man
Poor Man**

Winter Garden B'way & 50th.
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Circle.

Evgs. at 8. Mats., Tues., Thurs. and Sat. at 2.

**The Passing Show
of 1916**

Casino Broadway and 39th Street.
Phone 3146 Greeley. Eves. 8.15
Mats., Wed., Sat. & Col's Day

**LINA ABBARNELL
FLORA BELLA**

39th St. Theatre, near Broadway. Phone
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Mats., Wed., Sat. & Col's Day.

Walter N. Lawrence presents
BACKFIRE
A Melodramatic Play.

Shubert 44th St., W. of B'way. Phone
3439 Bryant. Eves. 8.30.
Mats. Wed., Sat. & Col's Day

The Girl From Brazil
A Musical Comedy.

BOOTH 45th, West of Bway. Phone
6100 Bryant. Eves. 8.30.
Mats., Wed., Sat. & Col's Day

**PIERROT THE
PRODIGAL**
A Fantomine with Music.
("L'Enfant Prodigue.")

ASTOR THEA., 45th St. and B'way.
Phone 387 Bryant. Eves. 8.30.
Mats., Wed., Sat. & Col's Day

Joseph Brooks presents
TAYLOR HOLMES in a new
Comedy

His Majesty BUNKER BEAN

Maxine Elliott's Theatre, 20th
St. Broadway
Phone 1748

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In a Comedy of New York Life
FIXING SISTER

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THE FLAME**

WINTHROP LITTLE THEATRE 44th, West
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Wednesday and Saturday at 2.30.

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UNCOMMON
COMEDY**

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R. H. BURNSIDE

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NEW ICE
BALLET

MAMMOTH
MINSTRELS
100 NOVELTIES
1,000 PEOPLE
World's Biggest Show at Lowest Prices
Seats six weeks ahead. Five box offs

NEWS OF STOCK PLAYS AND PLAYERS

STOCK THE HOPE OF THE STAGE

In the concluding chapter of his book, "Sixty Years of the Theater" (Funk and Wagnalls), John Ranken Towse, forty-three years dramatic critic of the New York Evening Post, says:

"The only chance for a real and permanent theatrical revival, the re-establishment of the theater—that is, upon a dramatic, literary, and artistic foundation—with actors capable of interpreting either masterpieces or pot-boilers—in the restoration of the stock system and of honest, wholesome competition. That is my unshakable conviction after a half century of observation and experience; sooner or later, I believe, this will come about. Signs of impending change in theatrical conditions—the disruption of syndicates, significant bankruptcies, etc., are not wanting. From all sides come reports of the organizations of new stock companies with definite programs and good financial backing.

"If these experiments succeed there will be no lack of imitators. Then may we be upon the brink of a new era. In the best of little theaters—artistic, realistic, futuristic, independent, experimental, or what not, I do not, I must confess, put much faith. Some of them are excellent things in their way, and deserve every encouragement, but of all the many scores of such experiments with which I have been acquainted, not one, so far as I can remember, has lived for long, or left appreciable results behind. It is in a system of competitive stock companies, run on business principles, striving to win public patronage by deserving it, that I see the promise of a theater that will command the favor and support of all the intelligent classes."

"KICK IN," NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (Special).—Before an audience that packed the theater to the doors, Manager Warren O'Harris's All-Star Stock company opened their Fall and Winter season week of Oct. 2-7, presenting "Kick In," and scored a great success, being the strongest and best stock company yet seen in New Bedford. The company is headed by Alfred Swenson, who was seen in the John Barrymore role, that of Chick Hewes. Mr. Swenson, who is a most capable actor, gave a splendid performance of the part that won for him instant favor. Edith May Jackson, of whom many flattering reports have reached us, scored a personal success as Molly Hewes. Miss Jackson is going to become a great favorite with the patrons, and well deserves all the attention she will receive during the stock season. Arthur La Rue was good as Charley Carey, Roxanna Lansing as Memphis Bess, and Lottie Palmer as Myrtle, were excellent, and their acting was marked by intelligence and sincerity. Carrie Lowe, Fred Sutton, Lyman Abbe, Harvey Hayes, and Dorothy Hardley were well cast. Bob McClung, a great local favorite, received a warm welcome, and played the part of Garvey in a very satisfactory manner. Miss Jackson, Mr. Swenson, and Mr. McClung received many gifts of flowers, well staged, fine settings, good performance, the audience indicated that there is interest in plays that are not told on a screen, and the list of plays announced indicates that people will have a good excuse for "going to the theater again"; large attendance. "Seven Keys to Baldpate," Oct. 9-14.

W. F. GEE.

NORTHAMPTON'S LEADING WOMAN

NORTHAMPTON, MASS. (Special).—Gilda Lorry, whose last engagement was that of leading woman with George MacFarlane in "Heart of the Heather," will this season be leading woman in the Northampton Players' cast. Miss Lorry is an American woman who was educated in a convent in England and made her first stage appearance with the Princess Players at Vancouver, B. C. She has since played with the Keith Stock company in Toledo, O.; has been Jane Cowell's understudy in a New York run of "Within the Law"; has had the lead in "Stolen Orders" at the Manhattan Opera House, New York, and has been leading woman with Andrew Mack in "The Irish Dragon."

The stage-manager of the company will be Adam T. Rice, who managed the Providence Players in 1915, and has been stage-manager of the Toy Theater in Boston. Last season Mr. Rice was assistant stage-manager of the Bonstelle company. The second woman of the company will be Corneille MacDonald, of Boston. Gertrude Workman will be succeeded in character parts by Mary Morris, who last season was with the Washington Square Players, New York. Mary Coates, of last season's company, will be succeeded by Mary True, of East Orange, N. J. The leading man will be Selmar Jackson. Juvenile and light comedy parts will be played by Howard Schopp, of Ravenna, O., who has played in "Madame X," "Way Down East," and in John Craig's Boston company.

MARY K. BREWSTER.

"BABY MINE" IN PITTSBURGH

PITTSBURGH (Special).—The Marguerite Bryant Players opened a season of stock at the Empire week of Oct. 2, the initial offering being "Baby Mine." This organization enjoyed a successful season of stock at the same house last season, and also played a Summer run at the Lyceum. Marguerite Bryant was seen to advantage in the role originally done by Marguerite Clark, the new leading man being Frank Mayo, who made a favorable impression. Mrs. Ed. McHugh, Charles Kramer, Katherine McHugh, and Matt McHugh are with the Bryant Players again this season, and the new members of the company are John Brauman, Richard Foote, and Ella Kramer. "Graustark" week of Oct. 9.

D. JAY PACKNER.

"THE RAINBOW" IN SEATTLE

SEATTLE, WASH. (Special).—At the Orpheum the Wilkes Players presented "The Rainbow," Sept. 24-30 before medium houses. In the cast were Phoebe Hunt, Leslie Wallingford, Fanchon Everhardt, Beattie Bruce, George Rand, Verne Layton, William C. Walsh, and others. In the previous week the Wilkes Players gave five performances of "Along Came Ruth," Sept. 17-23, as a benefit for the Boy Scout movement, and a considerable sum was raised.

BENJAMIN F. MESSERVEY.

"THE SPENDTHRIFT," DES MOINES

DES MOINES, IA. (Special).—The Princess Players, in "The Spendthrift" week of Oct. 1, gave an admirable performance throughout. Florence Hittenhouse, as Frances Ward, gave a splendid performance, and in the emotional parts was at her best. Robert Hyman, as Richard Ward, is giving one of his best performances of the season. Mrs. Priestly Morrison, as Gretchen Jans, the eccentric old aunt, did an excellent bit of character work. Virginia Mann and Philip Sheffield as Clarice Van Zandt and Monty Ward, were most capable. William Forestelle, Ethel Wright, and Arthur Young were splendid, and in all, the Princess Players scored one of the biggest hits of the season in this production.

ADALYNE KAHN.

"THE SCAPEGOAT," ETC., ST. JOSEPH

ST. JOSEPH, MO. (Special).—A presentation of "The Scapegoat of the Family," by the Dubinsky Brothers' Stock company, Oct. 1-7, pleased fine business. Ed Dubinsky, as John Wesler, was excellent, and held the audiences in close sympathy throughout the piece. Randolph Gray as Squire Berger, Eva Craig as Arvilla Berger, and Frances Valley as Ruth Wesler, were exceptionally good in their parts. To follow, "Within the Law."

JOHN A. DUNCAN, JR.

"NEVER SAY DIE," ETC., ST. LOUIS

ST. LOUIS, MO. (Special).—The Players in their own theater are offering "Never Say Die," Willie Collier's farce in which Nat Goodwin played St. Louis a year or two ago with fine results. It is a capital production and a worthy effort on the part of Mitchell Harris, Thais Magrane, and the balance of The Players. The Chorus Lady" current week, and the week following will see the promised revival of "On Trial," a production that would try the metal of any repertoire organization, but which, it is promised, shall be adequate in every particular.

The Park Opera Company is staging the "Girl in the Taxi" at the Park Theater, with Florence Mackey, Billy Kent, Sarah Edwards, Carl Haydn, Francis Lieb, Josephine Dubois, and the rest of the company, in good roles. Musical numbers and specialties have been added to make up a really clever musical comedy entertainment. Current week, "The Rejuvenation of Aunt Mary," also turned into a musical comedy, at the West End opera stock house.

At the American "The Old Homestead" is showing it is indeed persona by drawing crowded houses. "Which One Shall I Marry?" is next in order. The new Imperial stock company is offering "Kick In" to good audiences and promises a pleasing production of "Toss of the Storm Country" for the week of October 8.

HAGERMAN.

"THE GAMBLERS" IN ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Stock company offered a splendidly constructed production of "The Gamblers" at the Mozart, Oct. 2-7, to capacity business. Edward Everett Horton won unstinted approval for his masterful portrayal of the role of Wilbur Emerson; Leona Powers was a forceful Catherine Darwin, and pleased greatly; J. Harrison Taylor made a strong James Darwin; and R. Thomas Holden did clever work as George Cowper; Lee Storratt was a good John Emerson, besides staging the production most acceptably, and others seen to advantage were Edward McMillan, Dan Malloy, Caroline Morrison, Hazel Corinne, Dave Callis, Girard Patterson, and Edwin Hitchcock. "A Pair of Sixes," Oct. 9-14. W. L. Fursman, recently of the Frohman forces, has been made treasurer at the Mozart.

"Mutt and Jeff's Wedding" drew capacity at the Lyceum, Sept. 27; "Hit-the-Trail Holiday," Oct. 4; House of Glass," Oct. 6; "Common Clay," Oct. 7; Maude Allan, Oct. 12. Pleasing vaudeville at the Majestic and good pictures at the Colonial entertained large houses, Oct. 2-7.

J. MAXWELL BEERS.

"KITTY MACKAY" IN JERSEY

Catherine Chisholm Cushing's rollicking Scotch comedy was the offering of the Keith Players, Union Hill, N. J., Oct. 2-7. The high standard set by this excellent company continues to be much in evidence. "Kitty MacKay," as played by the Keith Players, was a remarkably entertaining and refreshing show. Betty Brice and Jack Roseleigh were the principals. Capable support was rendered by Alice Butler, Hazel Housley, Emma Carrington, William H. Evers, Arthur Griffin, Mildred Florence, Aubrey Bosworth, Caroline Locke, Joseph Lawrence, and Arthur Mack. "The Divorce Question" the current week. Jessie E. Pringle rejoins the company Oct. 16 to play characters. Miss Pringle has been appearing with the Princess Players, Sioux City, Iowa, the past few weeks. She is a favorite with local playgoers.

GREWE.

"SINNERS" IN ST. PAUL

ST. PAUL, MINN. (Special).—Owen Davis's bucolic melange, "Sinners," was well played by the Shubert Stock company at the Shubert, Sept. 24-30. The first act of the play is by far the best. George Cohan's "Mary Is a Grand Old Name" would do nicely for the final curtain music. "The Dummy" was played for the first time in St. Paul, Oct. 1-7. Kenneth Bradshaw, who was a gray-haired old sinner last week, appeared to advantage in the leading role of the boy, Barney Cook; Guy Durrell was Babbling, the defective; Constance Robinson, the kidnapped "che-ld"; John Warner, Trumbull Meredith, and Elsie Esmond, Agnes Meredith. Particularly effective were Cecil Lyndon's Spider Hart and J. W. Cowell's Sinker Simonson. "The Law of the Land," Oct. 8-14; "The Ne'er Do Well," Oct. 15-21; "The Hawk," Oct. 22-28.

JOSEPH J. PYSTER.

"WHEN DREAMS COME TRUE," HALIFAX

HALIFAX, N. S. (Special).—"When Dreams Come True," played to large audiences Sept. 25-27, and the Academy Players who went to Kentville, where some 4,000 troops are stationed, returned Sept. 28, producing "The Amazons." Olive Templeton scored her success of the season as Lady Norline, not only acting but looking the part; Lenore Phelps captivated everybody with her decidedly clever performance as Lady Thomasine, Miss Tallos and Burns, Mrs. Sidney, John Little, Louis Abion, John Farrell, Houston Richards, Brandon Evans and Gus Taylor were factors in the success. "Fedora" with Olive Temple and Sidney Toler in the leads, Oct. 2.

JAMES W. POWER.



MEN OF THE WILLIS WOOD STOCK COMPANY, OF KANSAS CITY, MO.

Center of Lower Group: Percival Winter, Director of the Company, Who Organized the Company, and to Whose Energy and Judgment the Success of the Company is Largely Due.

Top Row: Left, Jack W. Lewis, Juvenile. Center, Alfred Cross, Leading Man. Right, Walter Thomas, Comedian.

Bottom Row: Left, John T. Dwyer, Character. Right, Edward Haverley, Comedian.

STUDENTS PLAY IN SCRANTON

SCRANTON, PA. (Special).—At the Academy: The students of the Scranton High School gave Alfred Noy's "Sherwood," Oct. 2 and 3, to excellent business. The play was given in a creditable manner. "The Blue Paradise," Oct. 3; a packed house gave general satisfaction. Special mention should be made of Yolande Pressburg, Paul Nichols, Lucy Fields, and Mildred Lovejoy. "Peg o' My Heart," Oct. 5-7, to big business. All the parts were ably sustained and applause was generous.

At the Poll, an excellent bill was given with Bert French and Alice Els in "Hilnweien" as a headliner, and the Bel's Mayo Trio, Kimball and Kenneth, the Hippodrome Four, and the photoplay of "Through the Wall," featuring Nell Shipman and George Holt; excellent business.

"The New Tango Queens" pleased big houses at the Majestic. Tom Coyne, Bob Spencer, and Monica Redmond merit special mention.

At the Strand, Mae Murray in "The Bit Sister," Oct. 2 and 3; Blanche Sweet in "Public Opinion," Oct. 4 and 5; Louise Huff and Lottie Pickford in "The Reward of Patience," Oct. 6 and 7, to excellent business.

Scranton is celebrating its semi-centennial as an incorporated city, and the town is gay with bunting and electric lights. We have a midway and all that goes with it, an Industrial Exposition, parades every day and a general rejoicing all the time. Notwithstanding the outdoor attractions, the theaters are well patronized.

C. B. DERMAN.

"XANTIPPE" IN KANSAS CITY

KANSAS CITY, MO. (Special).—The Willis Wood Players scored a decided hit in "Believe Me, Xantippe," week of Oct. 1. New to Kansas City, the play proved to be a clever, sparkling comedy of rapid action and uninterrupted laughs and thrills, and its perfect production reflects great credit to Percival Winter, the company's sterling director. The play does not offer much opportunity to any but the two leading people, but the work of these brilliant players left nothing to be desired. Alfred Cross, as the clubman-criminal-on-a-bet, handled his part in a realistic manner—his comic inability to accustom himself to the surroundings of a mountain jail keeping the audience in continual laughter. Aline McDermott was apparently in her element as the sheriff's daughter. Each week presents a new angle of the unlimited versatility of these two splendid players. The other members of the company were more limited in their advantages, but their work was up to the high standard previously set. Edward Haverley was very funny as the warden, while the parts carried by Mr. Winter and the Misses Roberts and Hill were handled with distinction. John T. Dwyer showed how a Colorado sheriff can be very blustery and very human at the same time. Jack Lewis was cast as the young New York lawyer, and handled the small part in his usual easy and pleasing manner, a style that argues well for what he will do when a real opportunity presents.

Week Oct. 2, "The Road to Happiness." In preparation, "The Only Son," "A Pair of Sixes," "The Christian."

JACK MCCLERY.

WHO, WHERE, WHAT IN STOCK

Frank H. June has leased the Warrington Theater, Oak Park, Ill., to Otto Oliver, who took charge Oct. 1. The house opened Oct. 9. Harry J. Wallace is house manager. The company numbers fifteen, and they are artists in their various lines of work. Mr. Oliver has in Miss Lillian Des Monde a leading lady that has won laurels as a stock actress with such famous organizations as E. H. Sothern and De Wolf Hopper. Other members of the company are Jack Boyle, John Justus, H. Hegry, J. D. Hammond, Andrew Strong, Harry Gates, Lella Hill, Katherine Kennedy, Ethel Romano, and Dorothy Hand.

Maurice J. Schonfeld, formerly a member of the Davis and Pitt Stock companies, Pittsburgh, has left the stage to practice law. He was sworn in last week as an attorney before the bar of Allegheny County.

May Buckley as Luana in the Western "Bird of Paradise" company combines not alone tragic strength but plays the part with a certain wisdom that has brought her unusual press comment in comparison with the five Louanas, who have already played the part successfully. Miss Buckley is very happy in her engagement and the splendid reception which she has so far received on tour.

"Seven Keys to Baldpate" is playing to good business this week at the New Bedford (Mass.) Theater. The theater is now publishing a breezy little magazine in connection with its business.

Harold Salter, who was with the Frank Wilcox Stock at the Worcester (Mass.) Theater during the last four weeks of summer, is still staying at Lake Quinsigamond, where he has a cottage.

Friends of Maude Leone will be glad to learn of her coming back again on the stage after a long and serious period of illness. She appeared in "The Girl of the Golden West" with the Flanagan Stock company, San Francisco, Sept. 24, and received a royal welcome from her San Francisco friends and splendid notices on the opening of her engagement. Miss Leone expects to play ten weeks as stock star of this company, and will probably return after that time, arranging through her agent, Alf. T. Wilton, for her act in vaudeville on big time.

Stuart Robbins, the new leading man at the Wilkes Theater, Salt Lake City, is here from the William Gillette and Edmund Breese companies in New York city. J. Anthony Smyth, who has been leading man of the company since soon after the opening of the season, will go to Oakland, it is announced, where he has signed a contract at a better salary than offered by the local playhouse.

"The Regeneration," founded on the story "My Mamie Rose," will be produced week ending October 21 by the Wilmer and Vincent Stock company at the Orpheum Theater, Reading, Pa.

"The Deep Purple," by Paul Armstrong, will

be the offering week ending Oct. 21 at the Somerville Theater, Somerville, Mass., under the management of Cecil Owen.

"The Conspiracy," by the colored stock company, as follows: week ending Oct. 14, Lafayette Theater, New York city; week ending Oct. 21, Howard Theater, Washington, D. C.; week ending, Oct. 28, Colonial Theater, Baltimore.

"Alias Jimmy Valentine," week ending Oct. 14, at the Tootle Theater, St. Joseph, Mo., by the Dubinsky Stock company, and the same week at the Princess Theater, Sioux City, Ia.

"The Deep Purple," at the Spooner Theater, New York city; "The Melting Pot," at the Elmore, New York city; and "The Conspiracy," at the Lafayette, New York city, week ending Oct. 14.

"Toss of the Storm Country," week ending Oct. 14, at the Playhouse, New London, Conn., where the Turner-Hammond company have just opened a season of stock. Miss Clara Turner is playing the lead.

"The Escape" and "Brewster's Millions" will be early attractions at the Opera House, Bakersfield, Cal., where Murphy's comedians opened their winter season of stock Oct. 9.

"Toss of the Storm Country," week ending Oct. 14, at the Imperial, St. Louis, Mo., where Gene Lewis has installed a stock company.

Pauline F. Woodbury has been confined to the house for the past four weeks in Chicago with a severe attack of blood-poisoning from an infected tooth, and narrowly escaped a severe operation in the hospital. She hopes to be out by the end of the week. Her husband, Pere S. Whitman, and little daughter are with her.

"In Walked Jimmy" is the current week attraction at the Bronx Theater. Business is satisfactory, and the company, as usual, is likewise.

Marguerite Slavin has been especially engaged by the Wilfred St. Claire stock at Paterson, N. J., to play Georgina Kettle in "Over Night" the current week.

E. Homer Nestell Players submitted "The Lion and the Mouse," first half and "The Girl Without a Chance," last half, at the Orpheum Theater, Freeport, Ill. Business was so good that people were turned away. "Kick in" and "Paid in Full" week Oct. 2.

BROOKLYN'S STOCK COMPANY OPENS

BROOKLYN, N. Y. (Special).—The Fifth Avenue Theater, with its new enterprise, a newly formed stock company, opened the current season October 9, under the management of J. E. Horn with "Under Cover." Members of the company include Iron Sumner, who for the past two seasons was leading lady of the Poli in New Haven; Gus Forbes, formerly at the Crescent, Brooklyn, Gotham, and Greenpoint; Frances Young, Dorel Goodwin, Vera Drummond, and Elmer Buffham, Henry Crosby, Stewart Wilson, and Anthony Blair. Following "Under Cover" the company will present "A Pair of Sixes" and other recent releases which are widely known. The enterprise should prove successful, inasmuch as the public has been crying for a stock company. The producing director is Harry Horn, of Chicago.

MERKLINGER.

"NEVER SAY DIE," BROCKTON, MASS.

BROCKTON, MASS. (Special).—The Hathaway Players in "Never Say Die," fair week, Oct. 2-7, gave one of the most amusing comedies seen at this house to capacity business. Hooper Atchley as Dionysius Woodbury, the millionaire, gave an exceptionally good comedy portrayal; John R. Whiteman, as Griggs, made the role of the valet very prominent; Doris Woolridge, as Violet Stevenson, was very pleasing, and displayed some handsome gowns; Leona Hanson, as La Bigale, made a hit in a small role; Herbert De Guere and Charles Stevens, as the two doctors, gave good characterizations; Marion Chester, Florence Thompson, Helen Kinsel, Harry La Cour, William H. Dimock, and Forrest W. Abbott did well in their respective roles. "The Eternal Magdalene" week of Oct. 9.

W. S. PRATT.

"REBECCA" AT NEW LONDON

NEW LONDON, CONN. (Special).—The new Play House here will be dedicated to the spoken drama here on Monday, Oct. 16, in the opening attraction of "Rebecca of Sunnybrook Farm," to be followed by "Bought and Paid For," "Believe Me Xanthippe," and other standard plays, presented by the Turner-Hammond Players who will appear for the winter season in permanent stock. Miss Turner and Mr. Hammond own a pretty summer home here and number all the city as their friends and followers.

T. G. HAMMOND.

"THE WOMAN HE MARRIED," OMAHA

OMAHA, NEB. (Special).—Marie Pettis, who is very well known in Omaha for her work with local stock companies, made her appearance once more in the city with "The Woman He Married" at the Boyd when this play appeared for five days beginning

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DORIS WOOLRIDGE

Engaged—Hathaway Players

BROCKTON, MASS.

CHARLOTTE WADE DANIEL

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Sept. 30. Miss Pettis was well received, regardless of the fact that the play has been seen in stock here.

ESTHER P. NEWMAN.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—"Noto," the Japanese comic opera, was billed for the Lyceum, Oct. 2, but the play failed to materialize, owing to it was said, to disagreements between the author and the producers. The play was tried out recently at Hartford.

The San Carlo Grand Opera company came to the Lyceum, 5, giving "Rigoletto," with Pietro Omallo, Edvige Vaccari, Angelo Antola, Stella De Mette, Pietro Di Biasi and Natalie Corvi. "Cavalleria Rusticana," with Mary Kaestner, Stella Demotte, Anna Haas, Salvatore Sciarretti and Davide Silva was the bill, and which also included "I Pagliacci," with Louise Darclee, Luciano Rossini, Emanuele Salagan, Giuseppe Battistini, Luigi Dellamolle, conducted by Carlo Peroni.

"Martha" was sung Saturday afternoon with the following singers: Edvige Vaccari, Stella De Mette, Salvatore Sciarretti, Angelo Antola and Pietro Canova.

The company closed their engagement Saturday night with "Il Trovatore." Luisa Darclee, Pietro Corallo, Davide Silva, Maddalena Carreno, Alice Homer, Pietro De Biasi, Luciano Rossini, and Luigi Dellamolle were the singers.

The Blue Paradise at the Lyceum, 10, with Paul Nicholson, Miss Norton, Gustave Bacl, Yolande Pressburg, Charles Powers, Lucy Fields, Robert Morgan, Kraft Waiten, Robert Allen, Dixie Dixon, and a large chorus, which assisted materially in singing the many tuneful selections.

Maud Allen, the noted symphonic dancer, and her orchestra, under the direction of Ernest Block, the eminent Swiss, appeared at the Lyceum, 9, to crowded houses.

Servais Le Roy, Mercedes Talma and Rosco presented their illusions at the Lyceum three days beginning 12. Early attractions at the Lyceum include "Blanche Ring" in "Broadway and Buttermilk" and "Hobson's Choice."

The Boston-National Grand Opera and the Ballet Russe will appear at the Lyceum two days beginning 27. "Andrea Chenier" will be the opening bill, to be followed by "Hansel and Gretel" and "Iris."

B. H. LEFFINGWELL.

BENNETT DEFENDS STAGE GARB

The latest contribution to the controversy on stage morals which was started here recently by General Smith-Borrien comes from Arnold Bennett, who replies in the Westminster Gazette to letters signed "Tawwaf," in which the latter referred to the "parade of women in all degrees of nudity which apparently is an indispensable feature in any modern revue." Mr. Bennett writes:

"I have not yet observed in any revue any woman whose 'degree of nudity' has

GEORGE HENRY
TRADER

Stage Director, Charles Frohman,
Empire Theatre Bldg., New York.

JAMES L. CARHART

Maud Adams Co. Management Chas. Frohman

LOUISE MULDER

Original from Quinsig. "The Melting Pot." Review

appreciably exceeded that which was insisted upon by the late Queen Victoria at her own dinner table and which is visible nightly in the drawing rooms of London. "Tawwaf" is entitled to think women are too décolleté, but he is not entitled to libel the women who take part in spectacles which conform to the rules established by the custom of the whole nation. His remarks about the costumes approaching that of Mother Eve, a cult of woman and beauty of woman, and the coming substitution of modesty for nudity are, to speak mildly, ridiculous.

"For myself, I regard the increase during this century of the cult of women and beauty of women as one of the most satisfactory and promising features of British national life, and I am glad to see the music halls reflecting it. The music halls will continue to reflect, and, happily, nothing can stop them from reflecting."

The question of that song in the "Merchant of Venice," "Tell Me Where Is Fancy Bred," answers itself these days. Fancy bred is in the shop and must stay there till some millionaire purchaser arrives. Plain bread is quite costly enough.—Brooklyn Eagle.

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ELSIE ESMOND.

Elsie Esmond, whose picture appears above, is now the leading lady of the Shubert Stock company in St. Paul. She has been in stock for several seasons, and has a record for conscientious work. She is popular with the St. Paul playgoers.

"WITHIN THE LAW" AT TOPEKA

TOPEKA, KAN. (Special).—Week Oct. 2, the Theodore Lorch company offered "Within the Law" at the Hippodrome Theater to fair business. Cecil Fay portrayed Mary Turner to a good advantage though seemingly a bit weak in the emotional scenes the part offered her. The honors easily went to Mable Rhodes in her characterization of Agnes Lynch, she combining with the witty slang of the part irresistible magnetism and charm. Fritz Boone is always relied upon to give a good performance and his work as Inspector Burke was no exception. Claude Gagnon and Elroy Ward deserve mention as the Richard and Edward Gilder respectively as does the supporting cast including Josephine Boone, Pauline Payton, Theodore Lorch, Robert Hutchinson, Ted North, Billie Hutton, Elmer Morris, Edward Mantell, and Dave Martin. "The Confession" is underlined.

F. M. CHESTER.

THE PLAY FROM A RILEY POEM

"An Old Sweetheart of Mine" Opens the Season in Indianapolis, at English's—The Little Theater

INDIANAPOLIS (Special).—"An Old Sweetheart of Mine," Robert McLaughlin's new play of Hoosier life based on the favorite characters of Riley's poems, opened the dramatic season at English's Oct. 2, before a large and distinguished audience, including Governor and Mrs. Ralston and a pleasant-faced old lady, the original of Little Orphan Annie, who came from her home near Greendale, Ind., the scene of the play, for the opening performance. The cast follows:

Jan Miller..... Eugene Keith
Squire Hawkins..... James Lackey
Jim Johnson..... Richard Barbee
Doc Riffers..... Frederick Burton
Eck Skinner..... Robert Hudson
Lambuth Ann..... Margaret Vaughan
Aunt Mary..... Robert W. Lawrence
Patience Thompson..... Marion Coakley
The Haggerty Man..... Orrin Johnson
"Doc"..... Bernard McQueen
Orphan Annie..... Agnes Findlay
Abner Covey..... Don Doris
Violet Thompson..... Bud Thompson
Harriet Mendel..... Rosemary Crystal
Phillip Flash..... Jerry O'Day

The troupe was at the Victoria Theater, Dayton, Ind., Sept. 30. If the kindly and sympathetic nature of the play makes a strong appeal to the outside world as it did to the people here who knew and loved Riley as a friend and neighbor, the success of the play is assured. The acting honors go to Orrin Johnson as the Haggerty Man, Agnes Findlay as Orphan Annie, Frederick Burton as Doc Riffers, Richard Barbee as Jim Johnson, and James Lackey as Squire Hawkins. Much interest centered in the work of Frederick Burton, formerly of Goshort, Ind., who has gone far in his profession, and Richard Barbee, an Indianapolis boy, who is on the threshold of a promising future. The success of the play and the splendid enthusiasm with which it has been received, the engagement has been extended from the original one week to two.

The Murat was dark week Oct. 2, owing to a disappointment in one of its bookings. Boston National Grand Opera company Oct. 13-14.

At Keith's, week Oct. 2, Wilbur Mack and Nella Walker in a smart little sketch, "A Pair of Tickets," with an artistic and lovely setting

rarely seen in the two-day, carried off head-line honors; Baker and Janis, Una Clayton and company, in "Collusion," Jones and Sylvester, Devery and Steele in "The Little Doll Boy," Clifford Walker, Art Japanese Mystery Trio, and Two Tom Boys made up an interesting bill. Week Oct. 9: "The Models Abroad," with James B. Carson; Piller and Douglas, Yvette, violinist and others.

"The Little Lost Sister," packed 'em in at the Park, Oct. 2-7. "The Millionaire's Son" and "The Shop Girl" followed, week Oct. 9. "The Little Theater" is active in contributing to the success of the centennial celebration. Its officers, headed by George Ade, actors, producers, artists and committee members are uniting in the production in honor of Indiana authors, Oct. 10, at the Masonic Temple. It is using this public-spirited endeavor to promote its membership campaign under the leadership of Mrs. Lyster, Park Teasdale. A membership is offered for \$5, and an opportunity is given for a joint membership in the Drama League for \$5. The membership committee of the Drama League is headed by Miss Mary Early Holliday. Committee meetings are held almost daily in the offices of George C. Calvert. The costume committee, of which Miss Stella Aile is chairman, has received Huppert costumes of the period of 1814 from Mrs. Nora Pretagast, of New Harmony, Ind., to be worn in Mrs. Flanner's production of "Heart's Haven."

The centennial bill is under direction of Mrs. Kate Milner Habb and William O. Conway. Mrs. Habb made the dramatizations of the novels employed and is largely responsible for the general scheme of the production. When Mrs. Aletha J. McNaull conceived and arranged a James Whitcomb Riley masque for the production, she employed a figure known as "The Poet," who was to represent the spirit of poetry as achieved in Mr. Riley. The idea has been extended so as to include a prologue by "The Poet," written by Mr. Conway, which will make suitable introduction for the honor done Indiana authors. The part of "The Poet" has been assigned to Paul Wier.

The other plays to be produced are "The New Purchase," by B. R. Hall; "Rox," by Edward Kagleston, and "Doc Horne," by George Ade. The last production will be directed by Webb Adams, who will play the role of Doc Horne. FRANK KIRKWOOD.

PITTSBURGH

PITTSBURGH (Special).—"So Long Letty," a Chicago made musical comedy, was the attraction at the Alvin Oct. 2-7 and proved a winner. This was one of the brightest pieces seen here for a long time, the music by Earl Carroll, a Pittsburgher, being good and there was plenty of comedy. The costumes and stage settings were both artistic and elaborate, and there was an excellent cast of principals—Charles Green, May Brock, May Brock, Grant, Walter Catlett, Vera Doris, Frances Cameron, and the Cameron Sisters. This piece goes to New York next. A return engagement of "The Only Girl," Oct. 9-14.

Chin Chin finally reached Pittsburgh Oct. 2 at the Nixon and will enjoy a two weeks' stay, playing to capacity houses. Montgomery and Stone are seen at their best and the praise of the offering goes far. The music, however, has been familiar here for quite a while.

Sarah Bernhardt will open her American tour at the Nixon Oct. 16 and continuing for one week. Her repertoire is as follows: "La Montedre Cleopatre," "Du Theatre au Champs d'Honneur," "Hecube," "La Dame aux Camelias," "La Proce de Jene d'Arc," "L'Aigle," "Adrienne Lecocq," "Le Vitrail," "Hercule," and "Merchant of Venice." This, of course, is Bernhardt's "last" tour.

"The Penalty of Sin" drew capacity houses at the Lyceum Oct. 2-7. The entire cast was capable and included William Mortimer, Gabriel Montgomery, Lillian Lee, Eugene Fraser, Harry Cowan, and others. "Mutt and Jeff's Wedding" followed.

The film spectacle, "Civilization," is in its fourth week at the Pitt and drawing largely. The Grand continues in cinema offerings.

Jean Redin's "Purse Pass" pleased the many patrons of the Gayety Oct. 2-7, while the Whirl of Folly was the attraction at the Academy, and the Champion Girls were seen at the Victoria.

An excellent bill of vaudeville at the Grand was seen Oct. 2-7. Adelaide and Hughes and a company of fifteen being the headliner. These artists never fail to please. Others on the bill were Harry Gilloft, Jean Adair and company, Stan Stanley Trio, Ward and Van, Mack and Vincent, and others. Mildred Macomber is the headliner Oct. 9-14.

The Expo at the Point in its sixth week had Conway and his band as the chief attraction, the soloist being John Finnegan. D. JAY FACKNER.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—Business at the Albany playhouses showed no decrease in patronage this week despite the fact that a trolley line strike prevailed for three days which tied up every electric road in the city. The stirring comedy drama, "Lost in New York," drew big audiences at Harmonia Biscayer Hall, Oct. 5-7. The cast was headed by Leonard Grover, Jr. and Miss Kitty O'Neill. Ray Comstock's musical production, "Go to It," Oct. 12-14.

At the Empire, Mollie Williams and her own company of prominent burlesquers played to overflowing houses week Oct. 2-7. Miss Williams was as usual warmly received, her song numbers scoring the customary hit. The company included Teddy Burns, Frank Fanning, Frankie Burns, and Florence Kelly.

An excellent vaudeville bill was offered at Proctor's Grand, Oct. 2-7, and packed houses prevailed the entire week. The headline acts were: Bob Matthews and company in "Dreamland"; Joseph Jefferson and company, La Dora, William Elms, and Alexander and Scott, the first half of the week, and Ray and Gordon, Dooley, the sketch, "Rubenlike," "Gosh," "Birds of a Feather," and "The Xylophone" the latter half. The film features were Charlie Chaplin in "The Pawnshop," and Norma Talmadge in "The Social Secretary."

Vaudeville and pictures drew big crowds at the Metacite, while the exclusive motion picture theatres attracted the usual large audience. GEO. W. HERBICK.

HARTFORD—NEW HAVEN

HARTFORD, CONN. (Special).—First half of week, Oct. 2, "Katinka" played to large audiences at Parson's Theater. Last part of week "The Blue Envelope" to good houses.

"Noto," the new Japanese comic operetta, is in dire straits. At the close of the three-day engagement at Parson's, the company was stranded in Hartford, with little future prospect. According to the management this was due to the fact that Mary Lee Wertheimer, who wrote the play, was also acting as "angel" for the production. However, she became discouraged and refused further financial assistance. The company was in a bad way financially when it reached Hartford and was involved in trouble over a hotel bill. The play drew small houses and received little encouragement. The writer understands that the management will try to start the play once more.

"Civilization" at The Hartford to good houses week Oct. 2. The film was well received by the local newspapers. The Palace is doing usual business. Bill first half week, Oct. 2, exceptionally good.

Poli's is drawing large audiences, vaudeville and motion pictures. The Grand reports large business. Film houses are doing well as usual.

NEW HAVEN, CONN. (Special).—"Rolling Stones" at The Hypocrite week Oct. 2. The audiences were fairly large and the play was well received. Charles Carver did well as Buck Ryder; the same may be said of Carl Jackson as the real Braden. The work of both John Dillon, as the bogus Braden, and that of Mr. Jackson, was excellent; Mr. DeWolfe was very amusing as the henpecked husband; Miss Moran and Miss Cairns both did good work; Miss Baker was amusing as the warlike Mrs. Brannigan, and Miss La Telle pleased in a part which gave small opportunity. Mr. Thomas and Mr. Brower also did well in minor parts. Violet Barney comes as second woman with the company and appears next week. Audiences are generally smiling and very satisfactory. A new Winter Garden production is slated to open in this city shortly. Later it will be seen in New York. "Robinson Crusoe, Jr.," also first saw the light of day, or rather the light of the footlights, in New Haven. Business at vaudeville and film houses good.

REYNOLDS WENTERS SMITH.

CINCINNATI

CINCINNATI (Special).—The local theatrical season may be said to have opened very auspiciously. The Grand Opera House swung into line Sunday Oct. 1 with that sterling little farce, "Twin Beds." While not new to Cincinnati audiences the first night crowd was exceedingly satisfactory and Manager Aylward predicts a big season for his house. The "Cohan Revue" followed, opening Monday, Oct. 9.

"The Bird of Paradise" is back to the Lyric for the fifth time, and seems to have lost none of its attractiveness. Miss May Buckley makes a charming Luana and has a good deal of the honors. "A Pair of Silk Stockings," opened Sunday Oct. 8.

James B. Carson is back at R. F. Keith's with another lot of pretty girls, this time minus their red hair. It is a jolly act, in every way equal to his "Red Head" and "The Cohan Revue." Bill Bailey presents some clever songs. The rest of the bill is fairly well balanced.

The Empress presents a typical Sullivan-Considine bill featuring a bunch of graceful girls courageously gowned in an act called "Paris Fashion Show." Charlie Seely makes a hit in his comic harmonica. People and the Olympic continue to draw big crowds with standard burlesque.

One of the hotels here is bidding for after-the-theater business by holding a really clever entertainment put on by Charles Sebastian, Dorothy Bentley, singer and dancer; Victor Faye, juvenile tenor; Blanche Foster, prima donna, and the Parkinson Sisters are featured.

Rumor has it that a new magnificent motion picture house is to be erected on West Fifth Street. It is said that a St. Louis motion picture syndicate has an option on the property where the old Indiana House of the Emery estate now stands. It is also understood that the famous Emery Arcade may be extended from Race to Elm Streets, making it two full blocks in length, and providing an additional entrance to the proposed new theater.

A proposition is on foot to convert the old Madison Opera House, at the northeast corner of Ninth and Plum Streets into a home for homes. In the old days Robinsons was a favorite high-class theater and many prominent thespians trod its boards.

John McCormack is booked for an engagement at Music Hall Oct. 24, and a demand for seats is unprecedented in the history of local recitals. Seats will be erected on the stage to accommodate the overflow.

WM. SMITH GOLDENBERG.

MILWAUKEE

MILWAUKEE (Special).—The Gayety Oct. 2 showed "Parisian Flirts," a scenic, musical production featuring Charles Robinson, Harry Le Van, Charles Edwards, and Gertrude Summers. The play is practically new and the best and music very pleasing. Attendance increased.

Burton Holmes, himself, at the Pabst in the first of a series of his famous travelogues, "Canada, Coast to Coast."

Tolson Military Orchestra composed of marbled German prisoners is giving daily concerts at the Auditorium, the proceeds go for relief in Germany.

Charlie Chaplin in the "Pawn Shop" is "hitting 'em up" big. The Butterfly is waiting line is a common sight. The Crystal features Princess Ka in a spectacular musical dancing act. The attendance continues good. Anna Morecraft and her Neptune's Daughters are this week playing at the Empress, in addition to the regular musical performance. Lucie has proved quite a drawing card and is filling the house at every performance.

Maurice and Florence Walton make their debut in "The Quest of Life" at the Alhambra. The Merrill is showing "The Silent Battle," "The Will of the Law" and a balance of Triangle releases.

Jeannette Adler and her musical girls headlines at the Orpheum. Gormley and Caffery in funny falls are up on the hill. Several other good acts and motion pictures complete the bill, playing to good houses. Lew Fields in "Step This Way" is serving a hit at the Davidson. Julian Eltinge appears the current week. A clever sketch, "The Hunter's Game," is pleasing at the Palace. "The Lark and a Totem" is also featured. Attendances good.

Good progress is being made on the construction of several new downtown theaters, and the newly remodelled Princess opened its doors Oct. 7 at the new addition of ten cents. This puts out one of the most popular five-cent houses downtown. J. A. KISS.

(Continued on page 16)

THE MIRROR'S LONDON LETTER

By BEVERLY BRUX

LONDON, Oct. 2 (Special Correspondence).—"Annie Laurie" was given at the King's. There isn't so very much in it that relates to the song. The piece is by Alfred Denby and the Reverend John MacLaren. A certain brand of humor and some tear starters make the blend a queer one.

The critics praise "Theodore and Co.," the George Grossmith and Edward Laurillard production, at the Gaiety. It opened Sept. 19.

"The Light Blues," at the Shaftesbury, a musical comedy in two acts, is running smoothly.

"The Hawk," at the Royalty—put on Sept. 18—meets with approbation. It is not very often that an actress has the distinction of playing a leading part in a piece in three great capitals; yet this triple palm must be awarded to Mlle. Gabrielle Dorziat (most recently seen here as the spy in "Diana") with regard to her fine and artistically psychological performance of the Countess Marina de Dassetta, alike in the original French play, "L'Espervier," of Francis de Croisset, and in the American and English versions, both styled "The Hawk." After playing the Countess on the production in Paris, Mlle. Dorziat made a further success in New York when William Faversham brought out Marie Taylor's translation at the Shubert, New York, at the end of September, 1914, the piece being transferred later on to the Maxine Elliott house. Now this charming and fascinating French actress, whose broken English is as pretty and as intelligible as that of Delysia, for instance, is resuming the role in Edward Knoblock's adaptation, produced by Messrs. Vedrenne and Eadie at the Royalty on Monday. In this Mr. Dennis Eadie sustains, also with considerable success, the title character of George de Lassetta, an Hungarian nobleman, called "The Hawk."

"This and That," a revue, at the Comedy, has not pleased. The critics say it must be overhauled in drastic fashion. Mr. Charles Hawtrey is producing a new sketch by Frederick Lonsdale at the Coliseum, entitled "Waiting at the Church," in which the principal characters will be played by himself, Mr. Edgar Payne, Mr. J. L. Tozer, Mr. Patrick Dignan, Miss Elizabeth Kirby, and Miss Gladys Maude. The scene is a room in a West End flat. Mr. Hawtrey's stay at the Coliseum with this sketch will be for five weeks, to be followed by a visit to the Stoll Hall in Manchester. Mr. Hawtrey will, according to present arrangements, return to London after this engagement to open at a West End theater in a new play.

Mr. Matheson Lang has in active rehearsal a new comedy in three acts by Rudolf Besler, entitled "A Run for His Money," which he produced at the Strand, Oct. 12.

Mr. Besler took the idea from a play which was produced in Berlin about a year before the war, with disastrous consequences to the authors and actors who were all natives of Alsace-Lorraine, as they were at once imprisoned for lese majeste. The English rights of "A Pair of Queens," a farce recently produced at the Longacre, New York, have been acquired by Mr. Thomas Welch.

As an instance of the number of English actors and actresses now in New York may be quoted the fact that the cast of "Hush," a new comedy produced by Mr. Winthrop Ames, is almost entirely British. It consists of Misses Cathleen Nesbitt, Estelle Winwood, Marie Hudspeth, Winifred Fraser, Augusta Haviland, Messrs. Cecil Yapp, Robert Rendall, Cecil Fletcher, Conway Wrightfield, and Edward Douglas.

Israel Sangwill is the latest well-known writer to turn his attention to the halls. His first music hall effort, which has been produced this week at Plymouth, is entitled "The Moment Before," and deals with the popular idea that at the moment of death one lives again through the most vivid scenes of one's life. The action of the sketch takes place in Belgravia and Queensland, and tells of a certain duke and duchess with a past which they have lived down, but which is tragically recalled "the moment before" the death of the duchess. The cast includes James Carew, Nora Kerin, and Malcolm Keen. The playlet is in three scenes, and the thirds, of which there is quite a number, include a highly realistic duel.

"The Happy Day" reached its hundred and fiftieth performance at Daly's, Sept. 21. "Ye Gods," the same at the Aldwych, Sept. 18.

Mr. W. W. Pool has called for New York, where he will produce Ben Tonson's comedy, "The Postmaster," with the help of the dramatic students of Carnegie Institute of Technology.

Owing to the success of "Daddy Long-Legs" at the Duke of York's, Wednesday matinees have been added to those given on Tuesdays, Thursdays, and Saturdays. Miss Renee Kelly, the charming heroine of this quaint comedy, has sent ten thousand autographed copies of the "Daddy Long-Legs" novel to Soldiers' Camp Libraries.

The death is announced of the great Spanish dramatist, politician, engineer, and chemist, Señor Juan Echegaray, in his seventy-eight years of life he had many strange experiences. Some few of Echegaray's dramas have been adapted for the English stage. Perhaps the most interesting and strongest was that adapted by Mr. Malcolm Watson and presented at the

(Continued on page 16)

WORCESTER, MASS.

WORCESTER, MASS. (Special).—So far the present season has brought success and financial returns to the electrical concerns of the city as at each and every performance in the Worcester Theater considerable current has been consumed that would have otherwise remained in storage. The season opened to bad business, with John Craig in Shakespearean revivals, two of them, "Romeo and Juliette" and "Hamlet," "Common Clay" followed with little support, mainly due to the bringing here of a company headed by Catherine Cowan and Thomas E. Shea, with the Providence house playing the first company with Jane Cowell immediately after. "It Pays to Advertise" with a mediocre company at regular prices also reaped a small harvest, and there is but a slight advance for the Theatre Francaise company due to to-night. Burlesque, playing the last half of the week, has played to capacity houses, the companies being unusually good, save the last, "Grown-Up Babies," lacking in everything but the name.

International Circuit attractions held the attention at Poli's Grand Theater, for several seasons the home of stock, and aside from a capacity business with "Mutt and Jeff's Wedding" has done only fair business. Joe Welch in "The Pedler" is the current attraction, with "How Hearts and Homes Are Broken," which changes its name from "The Devil's Harvest," with the engagement here, underlined for next week. The paper and billing is already out and will have to be changed. It is the third name to be borne so far by the play.

Both Poli's vaudeville houses, the Plaza and Poli's Elm Street, are playing combination policies, running continuous to good business. The Pleasant, a house not playing feature releases at week stands, it is rumored is shortly to swing to vaudeville in competition with S. Z. Poli. A new house, the Crystal, off the main thoroughfare, playing Paramount features, is doing poor business, it is reported. The Strand, another projected house, is still undergoing construction and shows little prospect of an early entrance into the already crowded field.

New managers in town include Bert Howard, who replaces Thomas E. Meahan at the Plaza, Meahan going to the Elm Street house, continuing after two years under Frank (Whitely) Whitbeck, and Billy Barry, at the Grand, replacing William Delman, who has left the business for the present. James Heron, last season F. E. Shea's manager in Manchester, N. H. is back at the Worcester as assistant manager after a season with Spark's circus.

George Gott, general manager for Laffer and Bratton, who manages Lincoln Park every Summer, recently went South to preside over the opening of the L. & R. show "The Natural Law," routed over the International circuit.

GEORGE BRINTON BRAL.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"The Girl He Couldn't Buy," drew good houses at the Ma-Lette Oct. 2-7, and the play proved to be an agreeable surprise. Mabelle Bettelle is the star. The support is adequate. Carewe-Carvel in "Peg o' My Heart," Oct. 9-14.

Nat Carr was a riot on laughter at Keith's, Oct. 2-4, to crowded houses. Dan Mason and company in "The Alaska Trio" did lots of fancy skating. Gus Reed and Nellie Wood had a neat comedy turn. The Packard Four (quartette of boys and girls) did dancing, with comedy. Queren and Newell, Chinese dancing and athletic stunts. "The Wolf Woman" was the screen attraction.

The American Burlesquers, headed by Harry Welch and Babe Burnett, packed the Academy of Music, Oct. 2-7, and had the best burlesque bill of the present season. All the principals are clever. "Girls from Joyland," Oct. 9-14.

Sam Sildman's Big Burlesque company was at the Empire, Hoboken, Oct. 2-7, to packed houses. "Welcome to Our City" is the name of the burlesque, and contains much that is new. "Hello, New York," Oct. 9-14.

Frances McGrath, of this city, has rejoined the Keith Stock company at Hamilton, Ont., as leading woman. Miss McGrath is accompanied by her mother. WALTER C. SMITH.

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MUNCIE, IND.

MUNCIE, IND. (Special).—Wyvor Grand, Geo. Chilla, Manager: "Experience" backed the house Sept. 25 and matinee Sept. 30. Neil O'Brien Minstrels, Oct. 5. "Hit-the-Trail Holiday," and "The Bird of Paradise" followed. Star, Ray Andrews, Manager: Vaudeville—Hadden and Hadden, the Darcs, Calahan and Calahan, and the National City Four in "Imagination."
Columbia, Roy Andrews, Manager: Motion pictures, featuring Dorothy Green, Clifford Bruce, Blanche Sweet, and Donald Brian.
Strand, Arthur Bennett, Manager: Motion pictures, featuring Ethel Clayton, Beulah Barricade, Charles Ray, George Walsh, and Anna Luther.
EMMA L. MCKINLEY.

OMAHA.

OMAHA, Neb. (Special).—Amelia Stone and Armand Kalas, and George Howell were the headliners at the Orpheum, Sept. 30. Other acts were Albright and Rodoll, Spencer and Williams, Jim and Betty Morgan, Robbie Gordon, and Mortinetti and Sylvester.
"Polly of the Circus," with Tiny Leone in the title role, was the attraction at the Krug week Sept. 30. The play proved very popular and business was excellent. Miss Leone makes a very lovable "Polly," and it is the best work she has done so far in Omaha. Wm. E. Hack as the Rev. John Douglass, and Mr. Karle Ross as Deacon Strong were popular.
ESTHER P. NEWMAN.

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

KANSAS CITY, MO.

KANSAS CITY, MO. (Special).—Garden, W. H. Quigley, Manager: A decided advance in the standards of popular price drama was registered by the Vaughan Glaser production of "The Other Wife," Oct. 7. It was an interesting play that contrived to give the audiences several real surprises. "The other wife" has been thought dead by Robert Reversion, a New York attorney, until she appears to blast his home. He shoots her, or thinks he does, and, later, defends another man who has been accused of her murder. The cast was well balanced and well adapted to the parts, being headed by Frederick Lewis, who played several years with Sothern and Marlowe. He gave a splendid portrayal of the role of Robert Reversion. Pauline MacLean also won great favor. Week Oct. 2, "The Old Homestead."

Orpheum, M. Lehman, Manager: The bill opening Oct. 1 included a big hit by Harry Carroll and Anna Wheaton in a merger of harmony, ideas, and grace, their effects being highly and hilariously appreciated. Grace Dunbar Nile and company offered a clever sketch entitled "Petticoats," and Les M. Herr with George B. Hale scored in sketch written around tangling. Mary Melville in a single was liked immensely. The feats of the Six Water Lillies did not amount to much but their shapes caused a wave of gasps. G. Aldo Handegger, pianist, and the Gousses Trio in Spanish peasant dances were also on the bill.

Globe, Cyrus Jacobs, Manager: The John T. Doris company in a strong argument for prohibition, and Ray L. Boyce, in unique and entirely different character impersonations were the two big acts on the program. Oct. 1. Other effective acts were the Howard Sisters, in Hawaiian songs and dances; Zeda and Hoot, in a contortion novelty; the Koolala Brothers, in a musical specialty; and the Adroit Brothers, acrobats. The bill is strong on brothers and sisters.

Pantages, W. J. Timmons, Manager: The new circuit is keeping up its high standard of Vaudeville and the bill Oct. 1 was one full of pep and zinger. Lemaire and Dawson resurrected the old-time blackface comedy our fathers liked so well with telling effect, and Corn Youngblood Carson's playing of a tuba as large as herself was also a big hit. Other clever acts were Reed and Hudson, comedy songsters; Hart, Weber and Hart, yodelers, and Blossom Robinson with Billy Link, in comedy and song. Business excellent.

Lafayette, George Galtner, Manager: The New York Girl company put over a fetching show with their burlesque "Ninety in the Shade," their efforts pleased big houses. Harry Bentley and Milla Habette lived up to the big letters. Scenery very elaborate. Hip Hip Hoory Girls, current week.

Century, George Donegan, Manager: The Auto Girls, Oct. 1-7, with Carol Schroder, James Lake and Harry Bentley in a clever burlesque, "At Betty Best," C. G. Barry and Dan Herbert, midgeets are the features of the bill. The girls were attractive and the costuming was up to the minute. This week, The Big Revue of 1917.

Shubert, J. B. Fitzpatrick, Manager: "A Pair of Queens," Oct. 1-7. Lew Fields in "Step this Way," Oct. 8-14.
Royal: Theodore Roberts in "Anton the Terrible," Oct. 1-7. Good to S. B. O. Regent: Emily Richards in "The Wheel of the Law." Pleasing big business.

The Grand Opera House, once one of the most popular theaters in the city, but now somewhat out of the theatrical district, is announced to reopen with vaudeville and pictures. J. H. McLuskey.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—The Academy of Music reopened Oct. 2 under the personal management of J. H. Mac, with Thomas H. Ince's photodrama "Civilization" to a very large attendance.

Bijou, Oct. 2-7: Louise Huff in the photo drama, "The Reward of Patience," Franconia Club Opera company, Karlton and Clifford, Curry and Graham, Thomas Potter Dunn, "The Crimson Stain Mystery," "Never Again," with Nellie Collier, Edna Goodrich in "The House of Lies," "Please Help Mr. Detective" with nine people, Eddie Cox and company, Fred Haran and company, Lew Wells, Murphy and Barry, and Paramount pictures to large attendance.

Palace: Strong line of photoplays to fine attendance. Plaza: Feature pictures to large attendance.
The Savoy, week Oct. 2-7, featured an event of importance, the return to the stage of Mrs. Robert Downing, wife of the former American actor, Robert Downing, who retired from the stage eight years ago and is now pastor of the Christian Church, Portsmouth, N. H., which is not far from Newport. Mr. Downing has met with wonderful success in his new career. Mrs. Downing presented a most pleasing number that made a distinct hit. French Creole songs, a feature being a rendition of "The Tambourin" and "Koon Moques," famous Creole songs. Others on the bill, the Five Katamoras, the Avon Comedy Four, Dr. Von Orzler, the Clover Leaf Trio, the Tivoli Duo, Billie Seaton, "The Yellow Menace," Pop Anson, the great ex-ball player, Foley and O'Neil, Telegraph Trio, Troughs, Mermaid and Bubbles, and June Caprice in "Little Miss Happiness" to large attendance.
W. F. Gaa.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—The Prescott company in a mind-reading specialty at the Palace, Oct. 6, proved to be very good, while Charles Altman and a company of comedians were very entertaining. Business brisk. The fact is especially true of the Palace, where patrons have to be turned away on Thursday and Saturday evenings. Auditorium, Oct. 5, William O'Neill manager, Louise Glum in "The Wolf Woman" met the approval of the crowds. The bill and the Mummy" also pleased.
J. J. Manton.

PALESTINE, TEX.

PALESTINE, TEX. (Special).—Miss Helen Scott, spotlight singer, at the Queen, M. P. V., Sept. 25-30, pleased the crowds. The Southern Acoustic Studio, of Dallas, Texas, represented by H. M. Fort and Will F. Butler, after having finished the scenery for the Temple Theater, this city, have turned the house into a studio and are putting new curtains for theaters at Trinity, Crockett, Elkhart, Grapeland, Combs, Huntsville, and Jacksonville.
I. C. Myers.

MACON, GA.

MACON, GA. (Special).—The Capitol will open its doors to the public Oct. 15. The owners, Troup Howard, R. C. Haskins, and Brown Wimberly, have spent over \$60,000 on this enterprise. The house is 55 feet wide and 104 feet deep, and will seat 1,000 people, in the finest upholstered chairs obtainable. The sides are corked and tiled and then carpeted. The decorations are worked out in old gold and mahogany scheme. The lighting system is through the indirect system, and the fixtures are artistic and beautiful. The heating and ventilating system will be complete, and the air will be changed every four minutes. On the second floor is the ladies' rest room, beautifully furnished with every requisite, with a telephone, writing desk, dresser and toilet table, and comfortable chairs. The operator's room is furnished with two "Powers 8" with motor attached, and the screen used is a "Minna Cine," demonstrating the last word in the screen line. The stage is large enough to be used for vaudeville if necessary. The stage setting is one of the most artistic in the South, costing over \$1,000. The orchestra will consist of six men. Special attention will be given to harmonize and portray the scenes enacted on the screen with appropriate music at all times. A beautiful electric sign will be used with the word "Capitol" at the bottom, and an electric flag surrounding the dome. The program will be made up from releases of the Greater Vitaphone, Metro, Tri- angle, and Traveltone. This house will be the most up-to-date and the best features will be shown, and the capable manager, R. H. De Bruier, famous for artistic ability and conservative business judgment, will present to the patrons the highest class feature pictures obtainable. A ready response from the Empire City from the Empire State of the South will give the owners and manager the glad hand and a warm welcome.
ANDREW OLIVER ORR.

ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—Following three weeks of "movies," the Metropolitan offered Julian Eltinge in "Cousin Lucy" to excellent business Oct. 1-7. This will be Mr. Eltinge's last season under the "H. Woods" regime. He will be under his own management next season and will revive "The Fascinating Widow," "Metropolitan" features: "Hobson's Choice," Oct. 8-14. Al. Jolson comes later: "Experiences" will be the Thanksgiving week attraction. Few attractions have been actually looked thus far.

The deaths of two former Shubert stock favorites followed each other in quick succession: Wright Huntington, in Cincinnati, Ohio, and Frederick Van Rensselaer in Fargo, N. D. The Orpheum had its own Julian Eltinge Oct. 1-7 in a clever impersonation in the Werner-Amorosa company. Sarah Padden appeared in one of the best dramatic sketches seen here. "The Cloud" Claire Rochester sang. Leisak prestidigitated, Muller and O'Connor nonsensical, and "The Girl in the Moon" Soated above parquet patrons.
James A. Morrison has just opened the Saintry City's first film exchange. He also intends to book acts for cabarets, etc.
JOSEPH J. PRISTEN.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—Cyril Maude honored Syracuse this week with the premiere of "Jeff." The critics are unanimous in praise of the play and Mr. Maude received lavish encomiums for his work. The audience greeted the new production in a way that must have made Mr. Maude feel as if he was among old friends. "Jeff" is to be seen at an early date in New York. No criticism is necessary in this report. Sufficient it is to say that Mr. Maude as Jeff is better than he was in "Grumpy,"—and that is saying much.
SYRACUSE, N. Y. (Special).—Empire, Sept. 29-30. Le Ray, Calura, and Bosch in Arabian Nights, Magic performances; fair house; very good show. Shirley Kaye, with Elsie Ferguson, premieres, Friday, Oct. 13. The Syracuse advertising men's club bought out house for first night. Lyman Howe's travel pictures, Oct. 8-9. Boston National Grand Opera in Madame Butterfly Oct. 10. At the Weirfield Oct. 5 Rudolf Tawo Oct. 8. "The Blue Paradise," Oct. 6-7; "Go to It," Oct. 9-11; San Carlos Grand Opera company, Oct. 12-14; "Merry Wives of Windsor," Oct. 15-21.
FREDERICK E. NORTON.

DENVER

DENVER, COLO. (Special).—Eva Tabor appeared at the Broadway Sept. 29-Oct. 2, but was obliged to cancel several performances on account of illness. Her work was appreciated by enthusiastic audiences.
The Taber, after various runs of musical comedy and pictures and the promise of a new vaudeville program under the management of William Morris, has settled down to the Pan-lace popular priced vaudeville, Night Sept. 28 the house was sold out for both performances.
Albert Phillips acted as the lead in "A Fool There Was" with silety Sept. 24-30. "The Man On the Box" made a pleasant change to comedy week Oct. 1. "The Trail of the Lonesome Pine" follows. The Woodward-Daintree School of Dramatic Art opened Oct. 2 under the direction of Mr. Woodward and Carl Daintree. Denham patrons note with pleasure the success of two favorites, Robert Harrison and John McCabe with this skinner in the New York production of "Mister Antonio."
The Orpheum offered Ruth St. Denis Sept. 23 and week. Pat Rooney and Marion Bent and Craig Campbell headed another good bill Oct. 2-9.
FREDERICK D. ANDERSON.

DIXON, ILL.

DIXON, ILL. (Special).—Frederick Herendeen's musical comedy, "The Elopers," with Ward De Wolf and Josephine Kernell in the leading roles, opened the season at Dixon Opera Theater Oct. 1 and pleased capacity business. The Opera Theater is to be managed the coming season by L. O. Mohrer, also manager of the Family Theater (vaudeville and photo plays) with C. H. Eastman as assistant and active manager of the Opera Theater. The bookings will be through the Winfield Agency.
H. A. Ros.

(Continued on page 17)

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16)

SAN FRANCISCO

SAN FRANCISCO (Special).—May Adams, a movie actress who was paid \$30 a week by the American Women Film company, filed an action for compensation. She was riding from her work at Chatsworth Park, Los Angeles, in an automobile owned by the company and the machine went over an embankment. More suits are expected to follow.

Frederick Hoff, who was musical director for Kolb and Dill for many years, has filed an action for divorce against his wife, Beulah Baker Hoff, now playing "Mittie" in the Canary Outrage company. He charges her with infidelity.

Paderewski in an address at the Common Wealth Club Sept. 29 gave an account of the conditions in Poland brought about by the great war. He is to give two more concerts.

Robert Brady, formerly house manager here for many years with Pantages, has assumed charge of the Oakland house, and Harry Cornell, who had charge of the Oakland Theater, has gone to Minneapolis.

Elsie Schuyler, who says that she is a vaudeville actress of ability, filed suit Sept. 29 against Alexander Pantages to recover \$1,410 for breach of contract and \$25,000 damages to her reputation. She says she was engaged for fourteen weeks at \$15 per week and was discharged after the first week.

The Board of Picture Censors having been removed the captains of police are to be held responsible for photoplay violations.

The Lloyds lost \$30,000, the amount for which they insured the performance of "Aida" against rain Sept. 30. That was the first time it rained here on Sept. 30 in forty years.

The Zone attractions at the World's Fair lost \$4,100,000.

"Intolerance," the new picture of Mr. Griffith, opened at the Columbia Oct. 2. A new picture house, the St. Francis, and just opposite the hotel by the same name, opened Oct. 2, showing "Ashes of Embers."

The Cort, which has been dark, opened again Oct. 8 with the Winter Garden play, "A World of Pleasure."

The Alcazar presented for the first time here "Everyman's Castle," Eva Lang and John Haliday starring.

The Orpheum featured Evan Burroughs in her famous dance, Tamey, Violet Dale and Pintel are the newcomers. The Empress and Pantages are playing to full houses daily.

A. T. BARNETT.

SPOKANE

SPOKANE, WASH. (Special).—American: The American players gave an artistic production of the "Song of Songs" week Sept. 24-30. Jane Urban and Harry Leland achieved personal triumphs in the cafe scene in the fourth act. adn Ben Erway interpreted his role splendidly in this scene. Miss Urban got every bit of hilarity possible into her characterization of the drunken woman. Ralph Cloninger as Richard Laird had two splendid scenes in the second and last acts. David Harum is underlined.

Suit was started in Superior Court this week to straighten out the transfer of the Hippodrome Theater from Brown and Levy and the Hippodrome Amusement Company, former lessees, to the present tenant and controlling interest, the Standard Amusement Company. The suit indicates that the transfer price originally was \$5,000, and of this amount \$231 is involved in the suit. The Standard Amusement Company contending that either the Hippodrome company or Brown and Levy are entitled to it. They ask the court to decide which. The matter involves the former owners rather than the present tenants, comprising Maurice Oppenheimer, Spokane, and Ackerman and Harris, who operate the Hippodrome Circuit. As Brown and Levy were incorporated, but owned the theater as partners, it was thought best to bring a formal procedure in order to avoid one or the other of the partners making subsequent claims," said Manager T. K. Conlon of the theater. "The sale of the theater was practically consummated when we took the Hippodrome from Mr. Brown last April."

ROBERT S. PHILLIPS.

SEATTLE

SEATTLE (Special).—The attraction at the Moore was Mische Kiman in a violin recital Sept. 29, under the auspices of the Ladies Musical Club of this city, and a very large audience was in attendance. Metropolitan, dark Sept. 24-30.

At the Pantages, vaudeville and photo plays, Sept. 24-30: good business prevailed. Alhambra, Orpheum vaudeville; Palace Hip, vaudeville and photoplay; Oak, Monte Carter's Musical Comedy company. Motion pictures at the Coliseum, Clemmer, Liberty, Mission, Rex and other houses.

BENJAMIN F. MANSBURY.

SCHENECTADY, N. Y.

SCHENECTADY, N. Y. (Special).—Van Outler: "The House of Glass" Oct. 2 drew a large audience. Here's another example of a road show of a metropolitan success failing to do the piece justice. Another company guilty of the same offense was "Katinka" here Sept. 27. "Ramona" Oct. 5-7. Productions of two new plays featuring two well-known stars are announced for early presentation. May Robinson in "The Making Over of Mrs. Matt," Oct. 14, and Arnold Daly in "The Master," Oct. 13.

The Hudson Theater, playing American burlesque attraction, the last half of each week, seems to have established a large clientele with the result that business has shown a marked improvement.

NAT SAHR.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—Paderewski was heard at the Strand Theater Oct. 3. San Diego is always ready to turn out for high-class concerts, and this popular artist was greeted by one of the largest gatherings of music lovers of the season. Eva Tanay in William Morris's vaudeville road show at the Strand Oct. 15-16 will be the first regular attraction of the season. This will be followed by "Canary Outrage" Oct. 22-24.

The Savoy Theater, with Pantages vaudeville, continues to draw record business, and the acts are of the best that we have had since the Savoy adopted the vaudeville policy. Week Oct. 2 "The Divorce Question" headed the bill. Kirkham Meters, Paris Green, Brooks and Bowen, Black and White, Freeman and Dunham, and "The Crimson Stain" made up the balance of the bill.

Jane O'Rourke and company were the headline act on the Hip. bill at the Spreckles. Miss O'Rourke at one time headed a stock organization in San Diego. Musical Shirley, Howard and Graf, White and Brown, Duncan and Iliot, the Five Belmonts, and "Who's Guilty" completed the bill.

The Barnum and Bailey Circus played to over 15,000 admissions Sept. 28. The show was late in arriving and were unable to give a parade, but it did not seem to hurt business.

Managers Jack Dodge entertained the children of the Detention Home at a matinee Sept. 28 on account of the circus not giving a parade.

The Stratford Open Air Theater was dedicated formally Sept. 30. "The Spirit of Love" was the name given the combination of Grand Opera selections—parade and dialogue by Susan Clayton Ott. More than three thousand persons of San Diego and Los Angeles society witnessed the performance, which from an artistic point of view was a great success.

MARIE DE BRAY CHAPMAN.

TORONTO

TORONTO, CAN. (Special).—Royal Alexander, Oct. 2-7: San Carlo Opera company to capacity business in "Aida." Madame Carreno (Mrs. Campbell) of Toronto, appeared as Amneris, and never has this city seen or heard a more beautiful Pharaoh's daughter. Her voice is big and beautiful, and she well earned the number of recalls given. Salazar was the Rhadames and Battistini the Amonasso, and Mary Huestoner the Aida. "Rigoletto," "Carmen," and "Martha" are the other operas, following in order named.

Grand Opera House: "Everywoman," to large attendance. Paula Shay is splendid, also George Strydom, as Nobody.

Shen's: "La Argentina," the Spanish court dancer heads a nice bill, and Leo Beers with his piano and whistle act is a close second. Four entertainers, also Sullivan and Scott, and Winsor McCay, add to a very entertaining bill. Good business.

Hippodrome: Lawrence and Edwards in "The Veterans," score well at this popular house, and the Japanese Troupe are wonders in the acrobatic world. Taylor and Arnold, Bernard and Myers and "The Debutantes," a lively act, also score.

Loew's: The Sully Family whose turn is very funny and enjoyable, head the bill. Annie Kent sings her own songs well, and Dixie Harris and her male quartette stand out well. There is more popular here than even Charlie Chaplin. Big business.

Star: W. H. Ward and His Military Maids prove a splendid attraction. Ward himself being very funny. Large attendance.

Gayety: Sam Howe's company to overflow houses.

GEO. W. DANTRIE.

MONTREAL

MONTREAL, CAN. (Special).—At the Princess, Oct. 2-7, Maud Allan and her symphony orchestra drew good houses. Miss Allan is one of the best exponents of pantomimic dancing before the public and the orchestra, under the leadership of Ernest Bloch is a joy in itself. Miss Allan is supported by an efficient company of dancers. Lucien Bonheur's company of French Players, Oct. 9-14.

The Traveling Pictures are in the fourth week at His Majesty's and doing a tremendous business. The house has been several times sold out by 7.30. Sarah Bernhardt, Oct. 9-14, in a varied repertoire opened her American season.

The show at the Orpheum is a good all-round bill, containing many acts of almost equal merit. Two deserving of special mention, however, are the Crisp, novelty dancers, and Has Eleanor Ball, the princess of the violin.

The French Stock at the National, Oct. 2-7, presented "Helene Arjoun," by Alfred Capus; Madame Blanche David scored in the title role, and Mons. Beauval, who has just arrived from Paris, made an excellent impression as Sebastian. An exceedingly clever piece of work was done by J. P. Filion as Cahanias, Impresario and gambler. Harry Hastings's Midnight Frolics appearing at the Gayety, give a show that is well staged and rather out of the ordinary. Hunter's Posing Doors are a feature at the Francis. "La Mascotte" is well given at the Canadian Francis.

W. A. TARMATH.

TACOMA

TACOMA, WASH. (Special).—"A World of Pleasure" Sept. 29, filled the Tacoma Theater with an audience which was well repaid. The costume was beautiful in color and abbreviated in cut. This is the New York Winter Garden production. It was the opening event of the season.

The following are booked for the Tacoma: "The Great Alexander," "The Meeting Point," "Eva Tanay," "Ramona" (film), "The Garden of Allah," "Fair and Warner," Maud Allan the dancer, with a symphony concert: "Princess Pat," and Oscar Figulan; "Very Good Eddie," "The Passing Show," Ballet Russe, the Boston Grand Opera company, and Maude Adams.

Under the direction of Bernice E. Newell, the following will appear during the season at the Tacoma: Mische Kiman, Schuman-Helak, Julia Olin, Pioneer String Quartet, Carley Wakefield Cadman with Princess Telania, Rudolph Gans, and Albert Spalding.

FRANK B. COLE.

(Continued on page 18)

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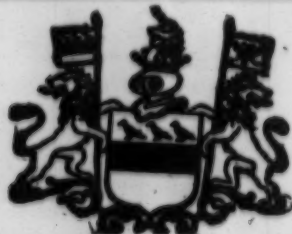
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REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 17)

BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—Harry Clay Blaney in "In Marched Jimmy" proved a successful attraction at the Grand Opera House, playing to uniformly good houses. Current week, "Daughter of Mother Machree."

The Orpheum played an exceptionally strong bill with Nat Goodwin, Jack Wilson and Emma Carus, leading. Capacity houses were very successfully entered by these three together with other notable features who appeared on the same bill. The Orpheum and Bushwick are going very strongly in patronage.

Amateur dramatics is noticeably reviving in Brooklyn after having been dormant for some time. The Majestic opened its season auspiciously with the great production of "Just a Woman." The cast was excellent, the work of Mabel Brownell in particular. Ernest Anderson and Stewart Fox as the man and boy, respectively, also stood out brilliantly. The house was deservedly well attended, which is highly gratifying, as the Majestic has been rather weak in this respect heretofore. Manager Billings has booked many first class attractions. This week, "The Blue Paradise," and a great demand of seats was made in advance.

The Montauk played "Fair and Warmer" with great success and to the admiration of its patrons. This week, Ethel Barrymore in "Justice" and to big business.

R. J. MEERLINGER.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—May Robson, at the Star, Oct. 2-4, was splendid in "The Making Over of Mrs. Matt." It is seldom one sees whole audiences pleased as they were with Mrs. Matt. Many of the other roles are most pleasingly filled by Jack Storey as Matt Lamson, Jr.; Edith Warren, as Mary Lawrence; Holt, the maid; Edith Conrad, and Florence, the maid, Marie Parey.

Cyril Maude, as the Mariposa barber "Jeff," adorns the part at the Star, Oct. 5-7, and over all Jeff is illuminated by the fine and polished art of Mr. Maude. "Jeff" is by no means a worthy successor to "Grumpy." Still the large audiences were hearty and sincere in their applause, which was more for the artist rather than the play. Mrs. Fiske in "Erstwhile Susan" week Oct. 5.

"Go-to-it" returned to the Tech Oct. 2-4, which had its premiere here, and went to Cleveland for a week and received its alterations there. Several additions to the music were made. Oct. 5-7, "Noto, the Pearl of Japan"; "The Cinderella Man," Oct. 8.

At Shon's, Oct. 2-7, Nat Halperin proved a sensation in her cycle of barcarol songs. Will M. Cressy and Blanche Dayne went big in "A City Case." Hopkins and Axtel are, in traveling, just as funny.

The Flirting Maids made an emphatic hit at the Lyric, Oct. 2-7. Four other acts completed an excellent bill.

The Great Star and Garter Show proved itself worthy of the qualifying adjective at the Gayety, Oct. 2-7. Sam Howe's Big Show, week Oct. 5.

The Bachelor's Club, featuring Dick Moddoo, who is surrounded by a sextette of performers, presented the musical satire on club life, headed the bill at the Olympic, Oct. 2-7.

Fred Cady and the Academy Players pleased large audiences with "Heints in Town," Oct. 2-7.

JAMES W. BARKER.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—At the Gaiety the thrilling play "The Little Girl That God Forgot" had satisfactory business, week Oct. 1-7.

The Little Lost Sister, the Follies of Pleasure Burlesque Company, was a potent attraction week Oct. 7.

Vaudeville at B. P. Keith's continues to draw excellent houses. The bill for week 1-7 was a particularly attractive one and notably well-balanced.

Ringing Circus had two record-breaking crowds, Oct. 4. The street parade was probably the best of the kind ever seen here.

The sale of seats is rapidly progressing for the brief season of Grand Opera to be given at Keith's, Oct. 15-18. Manager Max Babincoff says the "take" already is sufficient to indicate the financial success of the season.

Manager Adger Wall of the Gaiety, recently had an exciting experience. The automobile in which he was riding, near midnight, in an unfrequented part of the city near his home, was held up by a highwayman and the genial gentleman was compelled to "stand and deliver."

It is authoritatively announced that ground will be broken within the next few days and building arrangements rapidly advanced thereafter in connection with the new auditorium for conventions, large theatrical spectacular and like attractions, etc., which is to be erected here. The architects and contractors having the work in hand have visited several of the largest cities in the country, and promise to combine in the Louisville house the best features of those which were seen on the trip.

A feature of the engagement of Blosson Seelye, the wife of Rube Marquard, the ball player, at Keith's, was box parties given by the concluding night of the engagement to the players of the pennant-winning Louisville team and the visiting Toledo club. The guests of the evening were lavish in the applause of Miss Seelye's act.

It is announced that the musicians of Louisville will organize on a high-class plane a large symphony orchestra which will be conducted by Karl Schmidt who was at one time the principal musical director of the Henry W. Savage forces, and who was composer of several successful operas.

Macanley's Theater is now ready for the opening which will occur Oct. 16 with Coban's Revue. The house has been completely changed in its interior arrangements, and it is said is a thing of beauty and will be a surprise to the theater-going people of Louisville because of its completeness and up-to-date attractiveness. Geo. C. Remple will be in managerial charge and has an able assistant in the box office in Presley L. Hamilton.

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ST. LOUIS, MO.

ST. LOUIS, MO. (Special).—Festival week in St. Louis has resulted in big business for "Experience" at the Shubert-Garrick—so big in fact that another week of that bill has been announced. This bill seems to offer a new appeal; all classes of theatergoers find it of interest and standing room has been at a premium at several of the performances.

"Cohan's Revue," at the Jefferson (formerly the Shubert), with Richard Carle in the lead, has had a prosperous week—not, however, to be compared with "Experience." Next week at the Jefferson, "No. 1," a minstrel act, is booked. At the Columbia, Phyllis Nelson-Terry, Eddie Leonard and company in "The Minstrel's Return," and Bonita and Lew Hearn head an excellent bill.

The St. Louis Society for the Promotion of the Drama, maintained by the Little Playhouse company, which was organized in June, will open its season on Nov. 15 with "Joy," a three-act comedy, by John Galsworthy, with the exclusive American rights. The theater has a seating capacity of only 250. It was built and is owned by the Artists' Guild, in connection with its present building on Union Ave. The Society for the Promotion of the Drama leases the theater for its use. The company will be maintained by subscription only. There will be no box office sales of seats and at present there are more than 500 subscribers. Melville Burk will be the producing manager.

Theatrical business for St. Louis is believed by good judges to be more promising for the coming season than for several seasons past. While Triangle films are still drawing heavily, the "movie" business in general is not as good as it has been. HAGEMAN.

CALGARY-EDMONTON

CALGARY, ALTA. (Special).—Orpheum vaudeville has drawn good business since it reopened at the Grand the first week of Sept. Jack Spurr is again the local representative which is the source of general satisfaction. This week's, Sept. 30, bill had Laura Nelson Hall and company in a well written and capital act, "The Cat and the Kitten" as the headline act. Herbert Williams and Hilda Woolfus with their clever fooling made a big hit. Other acts, Francis and Kennedy, Britt Wood, Marshall Montgomery, Morton and Glass, Jack Wyatt and his Scotch Lads and Lassies.

Pantages did good business, Sept. 25-30, with Frear, Barget and Frear, Elsie White, Howard and Fields, Santucci, Barry and Woolford, and Horlick's Gray dancers.

Business at George Aykworth's Princess continues good and well satisfied. Gertrude Moody, the new leading woman, has already become a favorite. Stuart White's Pantomime "Aladdin," which comes to the Grand shortly, sold out at every performance in Winnipeg last week.

EDMONTON, ALTA. (Special).—Wm. B. Sherman's "Officer 666" company played to very good business at the Empire, Sept. 25-30. The company headed by James Guy, Tusher is capable and were well liked. "Somewhere in France" followed.

Pantages had as the headline act Paul Periers a string quartet, who play good music in a musically manner. Other acts, "Adonis," Harry Hines, Valerie Sisters, O'Neal and Walmaley. Business very good. Harry B. Cleveland's Favorite Musical company to capacity at the Bijou. GEO. FORBES.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—"Where Are My Children" packed the Looney three days, Sept. 22-30. The women took the picture seriously and there was no giggling by the young girls. The singing of sacred music by George Michau was most impressive. Mayor D. P. Dunn, and nominees for Congress, witnessed the picture and stated at the close that he believed it was a lesson to parents and young men and women. "It Pays to Advertise," Oct. 5. Feature pictures keep the house busy on other nights. "Civilization" is underlined for a near date. Crowded houses prevail at the Gem. The scenic enjoys prosperity with the programme of Universals. C. C. PALMER.

JAMES MADISON

VAUDEVILLE AUTHOR.—I refer to my clients among whom are Nat M. Williams, Al Johnson, Nora Bayes, Rooney and Best, Hunting & Francis, Howard & Howard, Jack Wilson, Joe Welch, Fred Dupree, Jules Lee, Marion & Glass, etc. etc. 1493 Broadway, New York. (Phone Bryant 4708.)

THE MIRRORS LONDON LETTER

(Continued from page 15)

Shaftesbury, under the title of "Calumny." Miss Janet Achurch (Mrs. Charlie, Charleston) died at Ventnor, Sept. 11, aged fifty-two. Miss Achurch made her professional debut in 1883 at the Olympic, then under the management of Miss Genevieve Ward. She subsequently gained experience in the "legitimate" with the Benson company, and some years later made her memorable success as Nora in Ibsen's drama, "A Doll's House." Several contemporaries have assumed that this was the play's first performance in England. This is not strictly accurate. Under the title of "Breaking a Butterfly," an adaptation by Henry Arthur Jones and Henry Herman, was produced at the Prince's (now Prince of Wales's) in 1884.

Mrs. Joe Elvin—professionally, Lottie Leslie—who retired from the stage fifteen years ago, died at Brixton, Sept. 18. She was the original Jessie in "Over the Sticks."

Sir Arthur Pinero's "Mr. Livermore's Dream," is an October production.

When Sir George Alexander returns to his theater at Christmas he will present a triple bill, consisting of "Aristocrats," by Mr. Hastings Turner; "A Traveler Returns," by Miss Myers and Mr. Horace A. Vachell; and a duologue by "Q." (Sir Arthur Quiller-Couch).

Charles Dickens's grandson, the gallant young Cedric Dickens, who was killed at the front a few days ago, had, like all his family, a strong affinity with the stage. His grandfather, before, and even after becoming among the greatest of novelists, always longed to be a player and playwright, and often strutted and fretted his hour upon the stage. That great and glorious author also wrote plays, but they were the worst things he ever wrote, and did not exist very long. If you read them you will soon see why.

Mr. Henry Fielding Dickens, the late brave young hero's father, was christened after the great author of "Tom Jones," and has for many years been a devout first-nighter, and a presider over and speaker at theatrical charity banquets. His elder brother, Charles Dickens the second, was a great lover of the stage. His last work was in connection with the theater, for at the time of his death he was play-reader and "literary adviser" to the then "Mr." George Alexander.

DRAMA'S MARKET VALUE

The unanimity with which theater managers have accepted the cut-rate ticket during the present season is a striking admission on their part that they have to offer to the public is worth less than their scheduled price. In other words, the willingness of theater managers to accept the tariff of the scalpers rather than that which they establish for themselves indicates their concurrence in the public estimate of theatrical values.

That is indeed the final test of the price of the theater ticket. In its last analysis the question to be answered is always the same. Is there enough of beauty, entertainment, education, excitement or any other quality which the theater can offer in this performance or that to make it worth \$2? The purchasing power of that sum is well known to all who are not able to be indifferent to money. It is not to be lightly considered.

The play which proves on examination to be beneath the standard will never again be

supported by the theatergoer who thinks he was led into a bad investment. Persons of sufficient means to patronize any play produced, who feel that they have received the worth of their money when an evening is killed, do not belong to this group. The exact reward in their case is not so important. But the number of theatergoers who seriously consider the return for their investment is larger than of those who are able carelessly to buy the best seats, indifferent to the exactness of their return. This is shown by the retirement of the purchasers of the cheap seats first. Those who are least able to spend their money without adequate reward generally fear to risk the investment.

The cheaper ticket has answered the question which must occur to every spectator when a new play is revealed to the audience. Where are there in this city enough persons to come with their money to the box office to-morrow night and buy the tickets indispensable to the success of this drama? That there are very few plays which can depend on this support to-day is shown by the cut-rate ticket. It has lowered the theater price, whatever may be said to the contrary.

It is not in the least necessary that there should be elaborate spectacles or expensive actors to make a drama worth its asking price. Unpretentious plays with small companies have proved so enjoyable to spectators that there was never the least complaint. But it is not to be denied that there must be something to satisfy the spectator who is compelled to pay the regular rate; else he will remain away from the theater or buy his ticket from the cut-rate office.—(New York Sun)

PEMBERTON'S NEW PLAYS

Censing awhile from what has been very strenuous revue writing, Mr. Max Pemberton revealed his next "regular" play-writing plans to a *Referee* representative.

"I have been thinking that it is about time to give revue libretto a rest," said Mr. Pemberton, "and now I shall confine my labors to the 'regular' stage."

"I have written a play in collaboration with that brilliant novelist, Mr. J. C. Snaith, whose only novel yet dramatized was, I think, 'Lady Barbarity.' Our play is treated in a high comedy manner. Title? We call it 'to-morrow.' Name has been used more than once, you say. Well, then, we must find another title. And yet that name fits our piece to a nicety. At least, I think so."

"I have been commissioned to write two new pieces for Mr. Robert Courtneidge, of the Shaftesbury. In both of these I am collaborating with Mr. A. M. Thompson. The Shaftesbury success, 'My Lady Frayle,' which I wrote with Mr. Thompson, is going splendidly with two companies on tour. I originally drafted that piece as a strong drama, and I thought of writing it with Comyns Carr for Sir Herbert Tree. One of these days I may return to the more dramatic form of this play."

"Anything else? Yes I have arranged to write another play with Mr. Snaith. What sort of piece? I would call it a kind of crazy drama, arising out of a social situation created by the war."—*London Referee*.

THEATER BURNED

The Princess Theater in Rushville, Ind., was destroyed by fire October 4. Loss, \$10,000; no insurance; cause unknown.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): New Castle, Pa. 11; Canton, O. 12; Zanesville 13; Parkersburg, W. Va. 14; Huntington 16; Charleston 17; Charlottesville, Va. 18; Lynchburg 19; Danville 20; Greensboro, N. C. 21.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Sept. 11—indef.

ARMES and the Girl (Wm. Harris, Jr.): N.Y.C. Sept. 27—indef.

BACK FIRE (Walter N. Lawrence): N.Y.C. 2—indef.

BERNHARDT, Miss Sarah: Pittsburgh 16-21.

BOOMERANG The (David Belasco): N.Y.C. Aug. 19, 1915—Oct. 21, 1916.

BOYER, Nancy (Will J. Donnelly): Atlanta 9-14; Richmond 16-21; Washington 23-28.

BROADWAY After Dark (Hulton Powell): New Orleans 9-14; Birmingham 16-21; Atlanta 23-28.

BUNTING, Emma (E. A. Schiller): Newark, N. J. 9-14; B'klyn 16-21; N.Y.C. 23-28.

CHARTING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Buffalo 9-14; B'klyn 16-21; N.Y.C. 23-28.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.

COMMON Clay (A. H. Woods): B'klyn 9-14; Phila. 16-Nov. 4.

DAUGHTERS of Mother Machree (Lester and Bratton): N.Y.C. 9-14; Bridgeport, Conn. 16-21; Prov. 23-28.

DEVIL'S Harvest (Lester and Bratton): Worcester, Mass. 9-14; Syracuse, N. Y. 16-18; Utica 19-21; Buffalo 23-28.

DITTRICHSTEIN, Leo (Cohan and Harris): Chgo. 1—indef.

EJONORE, Kate (Williams and Hill): Chgo. 9-14; St. Louis 16-21; Kansas City 23-28.

ETERNAL Magdalena: Phila. 9-21; Wilkes-Barre 23-25.

EVERY WOMAN (Henry W. Savage): London, Ont. Can. 11; St. Thomas 12; Stratford 13; Brantford 15; Galt 16; Hamilton 17; 18; Barrie 19; North Bay 20; Sudbury 21; Hancock, Mich. 23; Calumet 24; Ashland 25.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. 1—indef.

EXPERIENCE (Wm. Elliott, Comstock and Gest): St. Louis, 1-14; Kansas City 16-28.

FAIR and Warner (Selwyn and Co.): Chgo. Aug. 7—indef.

FAIR and Warner (Selwyn and Co.): B'klyn 9-14; Washington 16-21; Buffalo 23-25.

FAIR Market (Harrison Grey Fiske and George Mosser): N.Y.C. 9-14; B'klyn 16-21.

FERGUSON, Elsie (Chas. Frohman, Inc.): Atlantic City, N. J. 9-14.

FISKE, Mrs. (Corey and Ritter): Buffalo 9-14.

FLAME, The (Richard Walton Tully, Inc.): N.Y.C. Sept. 4—indef.

FOR the Man She Loved (Arthur C. Alston): Camden, N. J. 9-14; Phila. 16-28.

FUNNY Mr. Dooley (Wm. Isham): B'klyn 9-14; N.Y.C. 16-21; Bridgeport, Conn. 23-28.

GIRL HE Couldn't Buy (Arthur C. Alston): Paterson, N. J. 9-14; Newark 16-21; B'klyn 23-28.

GIRL Without a Chance (Circuit, Robert Sherman): Washington 9-14; Balto. 16-21; Phila. 23-25.

GOOD Gracious Annabelle (Arthur Hopkins): Boston 9-21.

GRAHAM, Oscar (Straw, Tex. 11; Whitney 12; Hillsboro 13; Oskaloosa 14; McGregor 16; Goldthwaite 17; Lompex 18; Burnett 19; Marble Falls 20; Llano 21; Georgetown 22; Roundrock 24; Hutto 25.

HEART of Dixie (Robt. Campbell): Buffalo 9-14; Pittsburgh 16-21; Youngstown, O. 23-28.

HER Naked Self: Youngstown 9-14; Cleveland 16-21; Toledo 23-28.

HIS Bridal Night (A. H. Woods): N.Y.C. Aug. 16-Oct. 21; B'klyn 23-28.

HIT-the-Trail Holiday (West-ern, Cohan and Harris): Johnstown, Pa. 11; Altoona 12; Wheeling, W. V. 13-14.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. 2-14.

HOLMES, William (Joe Shubert): N.Y.C. 4—indef.

HOLMES, Taylor (Jos. Brooks): N.Y.C. 2—indef.

HOUR of Temptation (Schiller and Weiss): Boston 9-14; Worcester 16-21; Syracuse, N. Y. 23-25.

HOUSE of Glass (Cohan and Harris): Phila. Sept. 25-Oct. 14; Balto. 16-21.

HUSH (Winthrop Ames): N.Y.C. 3—indef.

IKKY and Aber (Geo. H. Rubb): Spring Valley, Minn. 11; Preston 12; Lanesboro 13; Grand Meadows 14; Dexter 15; Rushford 16; Vircona, Wis. 17; Needah 18; Nellaville 19; Whitehall 20; Fairchild 21.

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LADY SEN MEI

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Baldwin 23; River Falls 24; Ellsworth 25.

INTRUDER, The (Cohan and Harris): N.Y.C. Sept. 26—indef.

IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.

JUSTICE (John D. Williams): B'klyn 2-14; Chgo. 16—indef.

LITTLE Girl in a Big City (Co. A. Arthur C. Alston): Detroit 9-14; Chgo. 16-21; St. Louis 23-28.

LITTLE Girl That God Forgot (John J. Bernero): Nashville, Tenn. 9-14; Memphis 16-21; New Orleans 23-28.

LITTLE Penny O' Moore (Howard Powell): Atlantic City, N. J. 9-11; Trenton 12-14; Camden 16-21; Phila. 23-Nov. 4.

MADAME Spy (Samuel Blair): Baldwin 23; River Falls 24; Ellsworth 25.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MILLIONAIRE'S Son and the Shop Girl: Indianapolis 9-14; Louisville 16-21; Nashville, Tenn. 23-28.

MURDOCK, Ann (Chas. Frohman, Inc.): Chgo. Sept. 18, Oct. 14.

MY Mother's Rosary (Ed. Rowland): Memphis 9-14; New Orleans 16-21; Birmingham 23-28.

NATURAL Law (Southern Co.): Phila. 9-14; Atlantic City, N. J. 16-18; Trenton 19-21; Camden 23-28.

NATURAL Law (Merle H. Nor-ton): Princeton, Wis. 12; Rikon 13; Oakbrook 14.

NOTHING But the Truth (H. H. Frayne): N.Y.C. Sept. 14—indef.

O'HARA, Fiske (Augustus Pilon, Jr.): Duluth, Minn. 9-11.

OLCOTT, Chauncey (Cohan and Harris): Cleveland 9-14; Balto. 16-21.

OLD Homestead (S. E. Poll): Kansas City 5-14; Omaha 16-21; Chgo. 23-28.

OTHER Man's Wife (Eastern): Lambert Producing Co.; Steubenville, O. 11; Salem 12; Greenville, Pa. 13; Sharon 14; Connetquot, O. 16; Newmarket, Pa. 17; Mercer 18; Oil City 19; Salamanca, N. Y. 20; Ash-tabula, O. 21; Titusville, Pa. 23; Corry 24; Warren 25.

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PAIR OF Silk Stockings (Winthrop Ames): Cincinnati 9-14.
PATH OF Duty (Vance and Sullivan): Cleveland 9-14, Toledo 16-21, Detroit 23-28.
PATTON, W. B. (Frank B. Smith): Belmond, Ia. 11, Clarksville 12, Elora 13, Iowa Falls 14, Newton 15, Story City 17, Webster City 18, Humboldt 19, Eagle Grove 20, Fond du Lac 21, Denison 22, Battle Creek 24.
PECK of My Heart: Jersey City, N. J. 9-14, Paterson 16-21, Newark 23-28.
PIERROT the Prodigious (Winthrop Ames): N.Y.C. Sept. 8—Indef.

POILLU, Le: N.Y.C. 9—Indef.
POLLANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—Indef.
POTASH and Perlmutter in Society (A. H. Woods): Boston 9-21, Balto. 23-28.
RICH Man, Poor Man (George Broadhurst): N.Y.C. 5—Indef.
RIG (Grisette) (Chas. Frohman, Inc.): Boston 2-14, N.Y.C. 18-21.
ROBSON, May (Klaw and Erlanger): Auburn, N. Y. 11, Gloversville 18, Schenectady 14, Albany 15, Seneca Falls 18, Hornell 19, Wellsville 20, Corning 21, Ithaca 23, Bath 24, Niagara Falls 25.
ROLLING STONES (Clark Ross): Prov. 9-14, Boston 16-21, Worcester 23-28.
SEVEN Chances (David Belasco): N.Y.C. Aug. 18—Indef.

SHAMBERN, Dhu: Phila. 2-14, Wilkes-Barre 16-18, Scranton 19-21, Jersey City, N. J. 23-28.
SILENT Witness (H. H. Frazer): Boston, Sept. 27-Oct. 28.
SKINNER, Otto (Chas. Frohman, Inc.): N.Y.C. Sept. 18—Indef.
SOMEWHERE in France: Louisville 9-14, Nashville 16-21, Memphis 23-28.
STAHL, Rose (Chas. Frohman, Inc.): Allentown, Pa. 19, Reading 20, Easton 21, Balto. 23-28.
SUNNY South (J. C. Rockwell): Canton, Pa. 11, Jersey Shore 12, Milton 13, Sunbury 14, Mt. Carmel 16, Shamokin 17, Shenandoah 18, Tower City 19, Tremont 21, Lebanon 23, Mechanicsburg 24, Lewistown 25.
TAYLOR, Laurette (Geo. C. Tyler): Washington 9-14.
TELEGEN, Lou (Garrick Producing Co.): Balto. 9-14.
TEMPERATURE (Messrs. Shubert): Phila. Sept. 30—Indef.

TEXAS (Jake Lieberman): Bridgeport, Conn. 9-14, Prov. 16-21, Boston 23-28.
THREE, Sir Herbert: Boston 18—Indef.
TURN to the Right (Wingfield Smith and John Golden): N.Y.C. Aug. 17—Indef.
TWILIGHT (J. C. Rockwell): N.Y.C. 11—Indef.
TWIN, Reddy (J. C. Rockwell): N.Y.C. 11—Indef.
UNCLASHED Woman (Olivier Morosco): Chgo. Sept. 30—Indef.
UNDER Sentence (Selwyn and Co.): N.Y.C. 3—Indef.
UPSTAIRS and Down (Olivier Morosco): N.Y.C. Sept. 25—Indef.

WHERE the Rooster Crows (Rush and Andrews): Chgo. 9—Indef.
WARFIELD (David Belasco): N.Y.C. 10-Dec. 2.
WASHINGTON Square Players: N.Y.C. Aug. 30—Indef.
WELCH, Joe M. (Jacob): Syracuse, N. Y. 9-11, Utica 12-14, Buffalo 16-21, Pittsburgh 23-28.
WHY the City Sleeps (Edwin Clifford): Richmond 9-14, Washington 16-21, Balto. 23-28.
WOMAN He Married (Max Spiegel): Chgo. 9-14, Indianapolis 16-21, Louisville 23-28.

PERMANENT STOCK

BALTIMORE: Colonial.
BOSTON: Jewett.
BROOKTON, Mass.: Hathaway.
DALLAS, Tex.: Hipp.
DENVER: Denham.
DES MOINES, Ia.: Princess.
EL PASO, Tex.: Texas Grand.
EVANVILLE, Ind.: Majestic.
FARGO, N. D.: Orpheum.
FT. WAYNE, Ind.: Temple.
HARTFORD, Conn.: Hartford.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Willis Wood.
LONG BEACH, Cal.: Empress.
LOS ANGELES: Burbank.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MILWAUKEE: Shubert.
NEW HAVEN, Conn.: Hy-

PER YORK CITY: Elmore.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Spenser.
OAK PARK, Ill.: Olla Olla.
OAKLAND, Cal.: Orpheum.
OGDEN, U.: Alhambra.
OMAHA: Krug.
PATERSON, N. J.: Empire.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwag.
SAN JOSE, Cal.: Victory.
SARASOTA, Fla.: Can.

ST. LOUIS: Orpheum.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SPOKANE, American.
ST. JOSEPH, Mo.: Alhambra.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TOPEKA, Kan.: Hipp.
TROY, N. Y.: Hipp.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Howard.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Dominion.

TRAVELING STOCK

BESSY, Jack: Elkhart, Ind. 8-14.
DAVIS, Walter (Adam W. Friend): Cooperstown, N. Y. 9-14, Newark 16-21.
HARDER, Myrtle: Hagerstown, Md. 8-14.
HARPER, Irene: Bay City, Mich. 8-Nov. 5.
HARRISON and White Players: South Haven, Mich. 9-14.
LEWIS, Wm. F.: Oak, Neb. 9-14.
NEW Yorker Musical Stock: Little Falls, N. Y. 9-14, Ilion 16-21.
TRUMBULL Players: Colebrook, N. H. 9-14.

OPERA AND MUSIC

ABRABANEL, Lina (John Cort): N.Y.C. Sept. 11—Indef.
ABORN Opera Co.: Balto. 9-14.
AMBER Empress (Corey and Riter): N.Y.C. Sept. 19—Indef.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—Indef.
BLUE Paradise (Messrs. Shubert): Balto. 9-14, N.Y.C. 16-21.
BLUE Paradise (Messrs. Shubert): Rochester, N. Y. 10-11.
BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17—Indef.

BOSTON National Opera Co.: Louisville 17, 18, Columbus 23-24.
BRINGING Up Father in Politics (Gus Hill): Balto. 9-14, Phila. 16-21, Atlantic City, N. J. 23-25.
COHAN Revue 1916 (Cohan and Harris): Chgo. 9-14.
E. T. N. G. Julian (A. H. Woods): Milwaukee 8-14, St. Louis 16-21, Chgo. 23-28.
FOX and Stewart (C. J. Goldenberg): Birmingham 9-14, Atlanta 16-21, Richmond 23-25.
GIRL from Brazil (Messrs. Shubert): N.Y.C. Aug. 30—Indef.
G. I. T. (F. Ray Comstock): N.Y.C. 23—Indef.
HER Soldier Boy (Messrs. Shubert): Phila. 2-14.

HIP Hip Hooray (Chas. Dillingham): Phila. 14-Nov. 1.
HITCHCOCK, Raymond (Chas. Dillingham): N.Y.C. 5—Indef.
HYAMS and McIntyre (Perry Kelly): Chgo. 1-29.
MIRB Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—Indef.
MONTGOMERY and Stone (Chas. Dillingham): Pittsburgh 3-14.
MUTT and Jeff's Wedding (Joe Pettinelli): Pittsburgh 9-14, Youngstown, O. 16-21, Cleveland 23-28.
ONLY Girl (Joe Weber): Pittsburgh 9-14.

PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—Indef.
POM-POM (Henry W. Saragat): Chgo. Sept. 8-Oct. 14, Milwaukee 16-21, Janesville 23, Davenport, Ia. 24, Cedar Rapids 25.
PRINCE of Placen (Perry J. Kelly): Springfield, Mass. 10, 11, Middletown, Conn. 12, Hartford 13, 14, Bridgeport 16, 17, Norwich 18, New Haven 19, New Britain 20, New London 21, Worcester, Mass. 23-24, Holyoke 25.
PRINCESS Pat (John Cort): Chgo. 1—Indef.

ROBINSON Crusoe, Jr. (Messrs. Shubert): Washington 9-14.
SEPTEMBER Morn (Le Comte and Fleisher): Red Oak, Ia. 12.
SERENADE The (Walker and Stevens): Lexington, Ky. 11, 12, Huntington, W. Va. 13, Charleston 14, Bluefield 16, Romney 17, Raleigh, N. C. 18-19, Goldsboro 20, Durham 21, Winston-Salem 23, Florence, S. C. 24, Fayetteville, N. C. 25.
SO LONG LETTY (Olivier Morosco): Boston 10—Indef.

STEP Lively (Acme Production Co.): Clearfield, Pa. 11, St. Mary's 12, Emporium 13, Curry 14.
SYLVE (Chas. Frohman, Inc.): Phila. Sept. 23-Oct. 25.
VERY Good Eddie (Marbury Comstock): Boston Aug. 14—Indef.
VERY Good Eddie (Marbury Comstock): N.Y.C. Dec. 24-Oct. 16.

WHEN Dreams Come True (Coutts and Tennis): Campbellton, N. B. Can. 11, Quebec 12-14, Sherbrooke 16, Brockville 17, Ottawa 18, Pembroke 19, Renfrew 20, Kingston 21, Belleville 23, Trenton 24, Peterboro 25.
WILSON, Al. H. (Stimley R. Ellis): Marshall, Tex. 11, Sulphur Springs 12 (Greenville 13, Sherman 14, Wichita Falls 16, Ft. Worth 17, Dallas 18-21).
ZIEFFELD Polles of 1916 (Florenz Ziegfeld): Boston Sept. 18-Oct. 28.

FIELD, Al. G.: Vicksburg, Miss. 11, Natchez 12, Jackson 13, Meridian 14, Salem, Ala. 16, Montgomery 17, 18, Columbia, Ga. 19, Macon 20, Savannah 21, Jacksonville, Fla. 23, 24, Tallahassee 25.
O'BRIEN, Neil (Oscar F. Holzer): St. Louis 8-14, St. Paul 15, Springfield 16, St. Paul 17, St. Paul 18, Davenport 19, Marshalltown 20, Omaha, Neb. 21.

BARNES, Al. G.: Abbeville, Ia. 11, 12, Jennings 13, Lake Charles 14, Hammond 15, HONEST Bill: Mutual, Okla. 11, Seiling 13, Tacoma 14, RINGLING Brothers: Athens, Ga. 11, Anderson, S. C. 12, Greenville 13, Spartanburg 14.
MISCELLANEOUS
DIAGHLEFF'S Ballet Russe: N.Y.C. 16—Indef.
LUCY, Thomas Kimora: Hattiesburg, N. D. 13, Raleigh 14, Leith 16, New England 17, Matt 18, Carson 19, Fisher 20, Elgin 23, Stanton 24, Zap 25.
NEWMANN the Great: Kenmore, N. D. 11, 12, Whitell, Mont. 13, Outlook 16, 17.
THURSTON the Magician (Jay Hlink): Toledo 8-14, Detroit 16-21, Chgo. 23-28.

LETTER LIST

For professional first-class mail only. Give name, post-office and newspapers avoided. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or returned on written instructions. Mail is advertised for two weeks held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Allen, Tommy
Bennet, Enid
Chester, Ruth
Edwards, Mary, Grace Em-
meline
Fearley, Jane, Leona Evans
Gerald, May, Adda Gleason,
Florence Gulac
Hall, Mary, Helen Avery
Hilly, George, A. B. Harvey,
Florence
Oliver, Hart, Lella Hill,
Mrs. Marion Holcomb, Ada
Howell, Mrs. Kenneth Hunter,
Blanche Huntley
Johns, Florence
Kerabay, Willet, Kitty Kyle,
Lane, Kittle, Mrs. Edwin G.
Lauder, Grace Leigh, Jeannette
Lowrie, Helen Lynn,
MacLeod, Elsie
Neel, Renee
Prestis, Isabel
Ricca, Adele
Sanasce, Dolores, Laura
Sawyer, Josie Season, Lella
Shaw, Simpson and Dean, Rita

Sterling, Mrs. Nellie D. Sul-
livan
Tewksbury, Violet A., Anne
C. Turner
Vanderbilt, Gertrude
Wald, John, Jane Wallace,
Gertrude Walters, Isabelle Win-
loche, Madeline Winthrop.

Abbott, Frank C., L. E. At-
kinson
Bailey, Baylas, J. Rogers
Barker, Percy Barton, H. Ben-
nett, Vernon Bestor, D. W.
Blauvelt, John Hunter Booth,
M. J. G. Briggs, George V.
Brooks, William Buhler, Walter
Burkhardt
Charles, John, Deane Cole,
Ralph Collier, Mr. and Mrs.
Cowie
Devine, James, Frank F.
Dawson, J. Draper Dewey, Hush
Dillman, Howard R. Dorsey,
M. W. Drees
Edwards, Roland G., Thomas
D. Evans

Fournier, Louis, Earle Foxe,
William H. Friedlander
Gerald and Griffin, Corliss
Giles, Edward E. Gramman,
Hanton, Daniel E., Roy Hur-
rah, George F. Harris, Lee Har-
rison, Herman W. Hayes, John
Hines, E. Horton, Alfred M.
Humes, Earle Lee Huntington
Joyner, Harry T.
Karr, Frederick, George W.
Karr, Sam, Kling
Lawrence, Fritz Leiber
McKee, Harry E., G. L.
Meech, James W. Mullin, Henry
T. Munch
Nunn, W. P.
Powell, Francis
Raymond, E. J., C. Ryan,
Sasse, Charles, E. W. Smith,
Al Spencer, Murray Stephen,
James Stevens, William H.
Stowell, Joseph T. Sullivan,
Wall, Edward, Best, Van
Buren, Edwin Varney, Fred
Vogler
Webb, Teddy



MOTION PICTURES



THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

WHATEVER their views upon other phases of the motion picture industry the majority of men who are best capable of judging conditions refute the assertion so frequently made to the effect that the business is suffering from overproduction. Those who contend that there are too many pictures are, it will probably be found, generally the ones who are suffering in a business way for quite another reason. One well known producer put the matter rather clearly the other day in asserting that there is no such thing as too much competition in meritorious output. There, it would seem, is the case in a nutshell. As the same producer declared, it is the inferior picture that is overproduced. His plea

ture of the industry is something which can be safely left to the enterprise and sincerity of those now engaged in it and who will come after them.

Wherever common sense and unbiased judgment are permitted to exercise their full potentialities the admission has been made that police power is sufficient to protect the morals of the public against indecent motion pictures. This has been exemplified so many times that there seems no possibility of sincere support of the legalized censorship system.

In San Francisco only a short while ago the Film Exchange Board of Trade, in conjunction with the police, quickly disposed of an alleged offensive film ex-

censorship. They contend that police power and public opinion combine to create the most effective weapon against offensive motion pictures that could be devised.

In their recent visit to President Wilson's Summer headquarters at Shadow Lawn, the members of the National Association of the Motion Picture Industry forming the delegation left the presence of the Chief Executive fully convinced that he is no partisan of the principle of censorship and that he is heartily in sympathy with the producers and exhibitors of high-class films. His intimation that he recognized the dangers of censorship and that the presumption was against it proved cheering to the delegates.

Is it not plainly evident that the proper supervision of picture playhouses by the police is a far more satisfactory system of regulation than that of permitting any body of men or women to pre-judge films and decide what the public shall or shall not see? That same public, invariably swayed by right motives, will quickly dispose of whatever is offensive or unworthy.

A Denver, Colo., paper is the latest to join the ranks of those who seek in the motion pictures causation for all the ills that beset the human race, particularly the juvenile portion of it. The case of two boys who murdered the vice-principal of a school in Idaho and stole his wagon, bedding and supplies, starting out on a long and hazardous ride and traveling 120 miles before being captured is cited as the foundation for an editorial pointing out the evils that may arise if boys are permitted to view the "feature films of the side-street movies." The writer says that while the "putrid dime novel" of a genera-



MARGUERITE CLARK,
Who Has Renewed Her Contract with the
Famous Players.

tion ago lacked illustrations, the films now supply the deficiency, providing the modus operandi for all those youths who would emulate the redoubtable Jesse James and others of his ilk. This sort of talk is simple claptrap, and the motion picture, with no more of evil in its composition than any other form of amusement or publicity is made the object of a great amount of ill-advised and undeserved criticism, is forced to shoulder the blame for the inherent evil tendencies of certain members of the human race, just because it happens to be in the public eye. The editorialist offers no proof that the boys in question had ever seen a picture show, much less that they were actuated in their deed by the films. It is time

(Continued on page 28)



GRACE DARLING, INTERNATIONAL STAR,
In a Scene from "Beatrice Fairfax."

for high quality is one that will be echoed by everyone who realizes the requirements of the industry. Better pictures are the great essential to progress. But here again there is need to refute the calamitous utterances of those who would have us believe that the quality of films is not improving. All that is needed to prove any such claim false is investigation. There has never been a time in the history of the business of producing motion pictures when more attention was paid to the quality of the output. The exceptions only prove the rule. Foot for foot, reel for reel, comparisons would prove conclusively that the pictures are better and that the fu-

hibition with an objectionable lobby display by some itinerant exhibitor. There was no red tape—no hardship on anyone but the person responsible for the showing.

In Minneapolis the patrons of the picture shows have themselves entered the lists in opposition to a possible endeavor to bring about legalized



OLIVE THOMAS IN THE TENTH EPISODE OF "BEATRICE FAIRFAX."

FILM MERGER BRINGS NEW POWER IN SCREEN WORLD

Latest Organization to be Known as the Famous Players-Lasky Corporation

An event of extreme importance in the motion picture world was announced last week, to the effect that the Oliver Morosco Photoplay Company and Pallas Pictures had merged with the Famous Players Film Company and the Jesse L. Lasky Feature Play Company. The name for the consolidated concern is the Famous Players-Lasky Corporation. It was organized more than a month ago with a capitalization of \$12,500,000. All of the four companies will show their productions in the future, as they have in the past, on the Paramount Program. They release 104 feature plays annually.

The identities of the several companies represented in the Famous Players-Lasky Corporation will continue to be distinct in the productions seen on the screens of theaters throughout the world. The negotiations tending to this affiliation began in Los Angeles and were terminated last Thursday in New York. These conferences were attended by Adolph Zukor, president of Famous Players-Lasky Corporation; Jesse L. Lasky, vice-president; Arthur E. Friend, treasurer; E. J. Ludvig, secretary; Oliver Morosco, president of the Oliver Morosco Photoplay Company; Miss Melodie Garbutt, president, Pallas Pictures; Frank A. Garbutt, vice-president; William G. Demarest, Frederick G. Lee, and Daniel Frohman. Miss Garbutt and Mr. Garbutt came to New York from Los Angeles recently to attend the conferences.

This combination will bring under one banner the greatest number of popular stage and screen stars ever assembled in a single organization, including Marguerite Clark, Pauline Frederick, Marie Dore, Fannie Ward, Leonore Ulrich, Blanche Sweet, Mae Murray, Myrtle Stedman, Louise Huff, Owen Moore, Marguerite Courtot, Jack Pickford, Vivian Martin, Cleo Ridgely, Lou Tellegen, Dustin Farnum, Ann Pennington, Sessue Hayakawa, George Beban, Wallace Reid, and many others.

The photoplay productions bearing the names of "Morosco" and "Pallas" in the future, as in the past, will be produced at their big studio in Los Angeles. The merging of the resources of this extensive studio with the Lasky studio at Hollywood, Cal., and the Famous Players studio in New York will probably bring about a higher and

more artistic standard of motion picture production than has obtained in the past history of the industry. Adolph Zukor, in commenting upon the amalgamation of these film interests, said:

"This latest coalition unites under one government and one system of operation all the producing forces that create the Paramount Program. While these individual companies formerly co-operated with complete harmony toward the maintenance of the highest possible standard of motion picture production, under the new arrangement the opportunities for common artistic endeavor will be more numerous and extensive. The interchange of stars, plays, and studio equipment among the four plants will also constitute a more elastic and expansive producing force."

Frank A. Garbutt, of the Pallas-Morosco companies, said: "This amalgamation of interests is the logical outcome of plans which have been in contemplation ever since the formation of Paramount two years ago. Each company will retain its individuality and will go on manufacturing pictures as heretofore. The individual companies will, however, have a direct interest in the welfare and success of the other producers, thereby tending to provide the Paramount Program with pictures of increasing excellence in quality and with service that is truly 'Paramount.'"

Oliver Morosco, president of the Oliver Morosco Photoplay Company, in speaking of the affiliation, said: "The merging of our interests with those of the Famous Players and the Jesse L. Lasky Company is the natural tendency of the times towards quality photoplays. The photoplay industry is gradually undergoing parallel changes to those in the theatrical business, namely, the survival of the fittest. To this end the coalition of the four Paramount producing companies is a step in the right direction."

Hiram Abrams, president of the Paramount Pictures Corporation, when advised of the culmination of the merger, made the following statement: "The combination under one management of the four producers may be expected to result in both a greater variety and a greater consistency of merit in the productions to appear on the Paramount Program."



CLARA KIMBALL YOUNG, SELENICK STAR, In the Film Version of Chambers's Novel, "The Common Law."

SCORES RECORD BOOKINGS

Pathe's "The Shielding Shadow" Draws High Price for Long Runs—"Pearl of the Army" Postponed

The big business reported by every one of Pathe's thirty exchanges in advance of the release of "The Shielding Shadow" increased beyond all expectations during the first week of the release.

At the request of a majority of the branch managers, who have booked "The Shielding Shadow" for long runs, it has been decided by J. A. Berst, vice-president and general manager of Pathe exchange, to postpone indefinitely the release of "Pearl of the Army," the new military serial.

Most of the advance bookings on "The Shielding Shadow" were for the first run showing in large theaters in the metropolitan cities. Exhibitors in the smaller cities, remembering how they profited by the advertising of the first run houses on "The Iron Claw," eagerly awaited an opportunity to book the serial for the first showing in their communities. These bookings have swelled the total business on

"The Shielding Shadow" to record figures. Already nine of the exchanges have wired for extra prints and re-orders have been placed for all advertising matter.

"The big business we are doing on this serial is particularly gratifying to me," said Mr. Berst, "because it shows that exhibitors realize quality pictures and are willing to pay for them. Our average price per day on 'The Shielding Shadow' is double that of any other serial."

Many exhibitors are showing both "The Grip of Evil" and "The Shielding Shadow." Others have followed the lead of the Boston Theater and have booked "The Shielding Shadow" for a full week's showing. It was for these reasons that a majority of our branches requested a postponement of "Pearl of the Army," and we decided to grant their request, as we realized they reflected the views of the exhibitors.

EMERSON GOES TO COAST

Director John Emerson, loaned by Triangle to the Famous Players for the past two months, has been recalled, and will leave at once for the Triangle-Fine Arts studios at Hollywood, Cal. The reason for the haste in the departure of Director Emerson lies in a telegram received by Harry K. Aitken, president of Triangle, from Douglas Fairbanks the same day the athletic star hopped off the train at Hollywood. In his wire Fairbanks announced that he was on the ground and ready to start on his next picture, but that he craved two boons—first, that John Emerson act as his director; second, that Anita Loos, busy scenarist of Triangle-Fine Arts, write the titles for his plays. Miss Loos, it happened, had just left for the coast after a brief vacation in New York, and is ready for her assignment.

The Bell feature, "The Light of Western Stars," by Zane Gray, is rapidly nearing completion under the direction of E. A. Martin. Bessie Eyton and Tom Mix are costarred.

FATTY ARBUCKLE RETURNS TO COAST

More rotund in girth and wearing his widest and most winning smile, Roscoe Arbuckle arrived at the Mack Sennett studio in Los Angeles this week after a rather lengthy sojourn in New York, where he completed several comedies at the Keystone eastern studios. He will begin work upon a new picture immediately.

"Fatty's" genial personality has been sadly missed by the Triangle-Keystone forces in California, and his return was hailed with glee by his friends and co-workers, who immediately made him the excuse for a series of lively parties at the various beach resorts and downtown cafes. He has not yet divulged his plans for the immediate future beyond announcing that new comedies will be forthcoming at once under his direction, supervised by Mack Sennett. Every day additional members of his company are arriving from the East, and by the beginning of next week will be called together at the accustomed hour of 8.30 a.m. on the Keystone property, fully made up and ready to caper through a Winter of reel fun.

IN NEW OFFICES

International Has Expensive Quarters on Two Floors of Godfrey Building

The International, in order to concentrate its offices, has leased and furnished the entire fifteenth floor of the Godfrey Building at 729 Seventh Avenue, and on Sept. 30 removed the departments that have been located on the eighth floor to the fifteenth. The executive offices will continue on the sixteenth floor. The new arrangement gives the International two entire floors adjoining the fifteenth and sixteenth.

Increasing business has necessitated enlarging the animated cartoon department, which will be located on the fifteenth floor, as will the New York exchange and the business department. On this floor the International has constructed one of the largest projection rooms in the country. It will seat approximately fifty persons and will be used exclusively for showing exhibitors the new International releases.

The sixteenth floor will, as heretofore, house the executives. On this floor there will be another large projection room, which will be used by the executives.

BALL PLAYERS AT RIALTO

The New York Giants and the sporting writers of the New York dailies filled two boxes at the Rialto Tuesday night as guests of Mr. Rothapel, the managing director. During the topical review the players were pleasantly surprised when a caption welcoming them to the theater was flashed on the screen, followed by specially selected motion picture portraits of themselves. The other people in the audience, quick to notice the presence of the boys who broke the big league record for consecutive victories applauded heartily as each well-known face smiled out at them from the picture.

RICHARDSON LEAVES "FLYING A"

Jack Richardson and Louise Lester have severed their connection with the American Company after six years with the "Flying A."

MARGUERITE CLAYTON, after finishing "The Prince of Grustark," is now in the last scenes for "Borrowed Sunshine," a new two-act Essanay drama. When this is completed she will start work in "The Heart of Virginia Keep," a three-act drama.

"THE FOOLISH VIRGIN"

Clara Kimball Young at Work on Second Production, an Adaptation of Dixon's Novel

Clara Kimball Young resumed her studio activity last week in the preparation of her second big production, a film version of Thomas Dixon's widely read novel, "The Foolish Virgin." Work on this second picture was interrupted during the preceding week owing to Miss Young's many engagements in connection with the pre-release showings of "The Common Law" in New York and Boston.

Director General Albert Capellani, whose work on "The Common Law" added to his already enviable reputation, has made rapid progress with the scenic construction for the second production. Many of the exterior scenes in which Miss Young does not appear have been taken and it is expected that the picture will be finished and ready for release early in November.

Among the noted players who will appear in important roles in "The Foolish Virgin" are Conway Tearle, who scored such a brilliant hit in the role opposite Miss Young in "The Common Law," and Paul Capellani, who has been seen in a number of Miss Young's biggest productions, and whose work in "The Common Law" in the role of Querida, attracted wide attention. Others in the cast include Catherine Proctor, William Welch, Marie Lines, Agnes Mapes, Edward Elkas and the two well-known child players, Sheridan Tansey and Jacqueline Morhange.

THREE-STAR VITAPHONE DRAMA

One of the strongest combinations of Vitaphone stars, since Commodore Blackton's spectacle, "The Battle Cry of War," started work in a new play at the Brooklyn studios last week. The players are Harry Morey, Alice Joyce and Marc MacDermott and their vehicle is a new play by Commodore J. Stuart Blackton and Cyrus Townsend Brundy. It is being directed by William P. S. Earle. Mr. Morey and Miss Joyce have been working together in "The Battle Cry of War." Mr. MacDermott has just finished a big dual personality story directed by Charles Brabin. The new play in which these three meet all together for the first time is an intense drama, the name of which will be announced later.



"QUEEN OF THE IRISH WORLD." Bessie Barriscale in a Triangle Comedy Drama.

Lasky Hollywood Studio, the Sixth of the Series, October 21

PRESIDENT WILSON AND FILM CHIEFS SELZNICK GETS ANOTHER STAR

National Association of Picture Industry Committee Talk Censorship at Shadow Lawn

Many of the leading figures in the film world were represented at a meeting with President Wilson at Shadow Lawn last week to talk over the subject of censorship. The President received the special committee representing the National Association of the Motion Picture Industry, and after listening to their objection to anything but free and uncensored expression in the photoplay, he seemed favorable to their cause. William A. Brady, president of the association, introduced Walter W. Irwin, of the Greater Vitaphone, chairman of the executive committee, who spoke in behalf of the motion picture industry as follows:

"Twenty millions of people in the United States daily view the motion picture. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry, and our employees number nearly a million. And yet the very existence of the industry, together with the fundamental principles of our democratic institutions, are threatened by the un-American principle of censorship. As a result, the industry has at last organized for its own protection and for the protection of the American people. It now possesses a National Association, comprising representatives of every branch of the industry, and many of those who do business with one or more of the branches.

"To-day the industry, through this Association, stands as a unit against the principle of censorship. In Pennsylvania, Ohio, Kansas, and Maryland censorship statutes exist, by which we are compelled to submit our product, prior to publication, for the approval or disapproval of a political board. Last Winter forty-eight state legislatures met, and it is our information that this industry is to be the chief target of various small minorities who seek to determine what their brothers shall see or think.

"Last Winter a similar censorship bill, known as the Hughes Bill, was introduced into Congress and approved by a majority of the Educational Committee. It is our understanding that this bill will be reintroduced at the next session of Congress. If the Hughes Bill is passed and signed, and if similar procedure is taken in a number of the various states, we will virtually be legislated out of existence. We do not seek privilege. We desire only the same liberty

enjoyed in this country by the press, the drama, art, and other mediums of thought transmission; but with full responsibility of our acts. We seek to obtain our day in court—equal rights under the law. Last Winter we had introduced in Congress an amendment to the Federal Penal Code, which would impose heavy penalties for the transportation in interstate commerce of any improper films. This amendment failed of passage.

"We recognize our full responsibility to the people, and we want to be held strictly accountable. What we ask, Mr. President, is an expression from the President of his views upon the principle of censorship which we deem so important, not only to ourselves, but to the people. We know that, with your love for American freedom, you cannot countenance censorship in this country, and we likewise know that an expression from the President will go a long way toward preventing the reintroduction of the Hughes Bill and of similar bills in the forty-eight states whose legislatures meet next Winter."

The attitude and utterance of President Wilson in his reply plainly indicated that, to his way of thinking, the presumption was against the principle of censorship, and that an overwhelmingly strong case would have to be made out in favor of censorship before his support could be enlisted for it.

The delegation was composed of William A. Brady, president of the association and of the World Film Corporation; P. A. Powers, treasurer of the Universal Film Manufacturing Company; Carl Lemmie, of the Universal; Walter W. Irwin, of the Greater Vitaphone; William Sherrill, president of the Frohman Amusement Corporation; J. H. Hallberg, of New York, representing the Supply and Equipment Division; Samuel H. Trigger, of the Tremont Theater, New York, and Henry Branson Varner, of North Carolina, representing the exhibitors; W. Stephen Bush, *Moving Picture World*; William A. Johnston, president of the *Motion Picture News*; Fred Hawley, of the *Motion Picture Directory*; "Wid" Gunning, Frederick H. Elliott, executive secretary of the National Association; L. P. Rogers, of the Fox Film Company; Britton N. Busch, of the World Film Corporation; Randolph Lewis, director of publicity, and W. K. Whipple, of the *Animated Weekly*.

The title, "The Hidden Scar," has reference to the carefully but vainly concealed past of the heroine of a freshly released Brady-Made picture play in which Ethel Clayton and Holbrook Blinn have the star roles. The late Augustin Daly would have described this work as "an emotional drama of contemporaneous human interest," and it is all of that.

Norma Talmadge, Under Direction of Allan Dwan, Will Appear for Growing Concern

On the heels of his successful launching of the first of the Selznick pictures, Clara Kimball Young, in "The Common Law," Lewis J. Selznick announces the addition to his list of stars of Norma Talmadge, whose work in recent Triangle productions has made her one of the great favorites of the screen.

Joseph Schenck, of the Marcus Loew forces, is responsible for Miss Talmadge's new venture, having organized the Norma Talmadge Film Corporation, of which he is the president. Mr. Schenck will have offices with the Selznick Enterprises in the Godfrey Building, and will also produce for Selznick-Pictures feature photoplays starring other screen celebrities.

The first of Miss Talmadge's new pictures will be an adaptation of "The Price She Paid," a novel by David Graham Phillips. The production will be directed by Allan Dwan, who has produced a number of Miss Talmadge's Triangle pictures, and who attracted special attention for his mastery skill in the production of the recent Douglas Fairbanks features.

Miss Talmadge will be presented in about eight big features a year along lines similar to other Selznick-Pictures, such as Clara Kimball Young, Herbert Brenon and Kitty Gordon features. The Talmadge productions will be marketed on the open booking plan through the big system of exchanges built up by Mr. Selznick.

STAR ASPIRANTS ARRIVE

Two charming belles from Pittsburgh, winners of a contest conducted by the Pittsburgh Press, arrived at Vitaphone studios last week for tryouts as picture players. They were Florence Curry and Howena Rosalter. When the Pittsburgh Press produces its motion picture play, "Man and Millionaire," Misses Curry and Rosalter will head the cast.

BUYS ARGENTINE RIGHTS

Arturo Cairo, of Buenos Aires, has purchased the Argentine rights of Thomas H. Ince's big picture, "Civilization," for \$20,000. This is said to be a record price for picture rights in that country. J. Parker Read will represent "Civilization" in the remaining South American republics. He will make a tour of six months to exploit the picture.

EIGHT STARS—ALL LASKY

Unusual Array of Talent is Offered for November on Paramount Program

Fannie Ward, Thomas Meighan, Anita King, Sessue Hayakawa, Myrtle Stedman, Blanche Sweet, Cleo Ridgely and Wallace Reid are the eight stars whose appearance on the Paramount Program is announced by the Jesse L. Lasky Company for the month of November. It is seldom that



MATT MOORE.

A Well-Known Leading Man of the Screen, Who Will Appear in the Principal Male Role of Mary Pickford's Next Production from Artcraft Pictures Corporation.

CHANGE KNICKERBOCKER LIST

The Knickerbocker Star Feature announces the following changes in the October schedule of releases:

The release of October 6 will be Jackie Saunders in the "Better Instinct" in two reels. For October 13 the release will be Joyce Moore in "From the Deep," as previously announced. For the last two weeks of the month a two-reel feature will be released on October 20, featuring Frank Mayo and Joyce Moore in "Treading Pearls." The last feature of the month will be released October 27, featuring Marie Empress, the famous stage star in the "Chorus Girl and the Kid." This will be in three reels and it is a strong drama.

BOOMING "THE CRISIS"

Big Advertising Campaign Begins in Support of Selig's Ten-Reel Spectacle

An extensive advertising campaign for "The Crisis," a ten-reel Selig masterplay, has been arranged by H. A. Sherman, president of Sherman-Elliott, Inc., who owns this production.

The leading daily newspapers of the country will run special stories from this photoplay taken from Winston Churchill's novel. Arrangements have been completed for the publication in a motion picture magazine which goes directly to the public of a ten thousand word story of "The Crisis," taken from Mr. Churchill's book. This story will, in all probability, be issued in installments. Crossett and Dunlap, publishers have already issued a photoplay edition of "The Crisis," which is profusely illustrated with scenes from the screen drama. This progressive firm has arranged to follow the bookings of the film play in every town in the United States by an advertising campaign for the local bookseller and circulating library, working in conjunction with the exhibitor in the promotion of the film. Splendid one-sheets, costing ten cents each, and unusual window displays will be used, as well as the columns of the local newspapers. Thus the great popularity of the novel will be of direct benefit to even the smallest exhibitor.

An exceptional line of ones, threes, sixes, nines, and twenty-four sheets, both in type block and pictorial, have been designed. Ad. and print sheets have been prepared with the needs of the exhibitor and the taste of the public in mind, as well as slides, lobby display photographs, and attractive heralds printed on a good quality of stock and illustrated with colored photographs from the production. In order that the exhibitor may obtain the best result from his advertisement, a campaign letter offering suggestions will be included.

"The Crisis," declared Mr. Sherman, "is America's greatest American story, and will prove the best money-maker on the screen to-day, and will be for some time to come. I have offers for practically all territory that I intend to sell, and in all probability will dispose of certain territories at once. I will adhere strictly to the policy of serving the first comers and ask those who are interested to communicate at once."

Sherman believes in the independent exchange. He says the time is now ripe for an independent exchange man to make money in large quantity. To show that he believes in his own advice, he will open in Chicago the largest independent exchange ever run in the United States, as well as continuing his office in New York, where he will make his headquarters.

JOHN CORNAR, Essayist character actor, has a comedy part as the father of four daughters, who become simultaneously engaged, in "The Chaparral."

EDITH STOREY STARTS WESTERN TOUR



EDITH STOREY OFF FOR THE WEST. Vitaphone Star Bids Farewell at Grand Central.

What promises to be one of the most successful tours ever taken by a photoplay star was inaugurated on Oct. 2, when Edith Storey, one of the brightest stars in Vitaphone's employ, bade her friends farewell in the Grand Central Station.

Miss Storey and her mother, who accompanied her on this trip, were given a rousing send-off by a big delegation of Vitaphone favorites, V. L. S. E. salesmen and exhibitors. Seated in the cab of the electric locomotive, with her hand on the throttle, she was photographed with a group around her consisting of Earle Williams, Antonio Moreno, Alice Joyce, Harry Morey, Eulalie Jensen, Charles Kent, Mary Maurice, Rose Tapley, Adele Kelly, Director Van Dyke Brooke, Brinsley Shaw, Director Wm. P. S. Earle, Templey Saxe, Robert Gaillard, and A. Victor Smith, represent-

ing President A. E. Smith, and J. Stuart Blackton, who were not able to be present.

Miss Storey's itinerary calls for two days in Chicago, two in St. Louis, two in Kansas City, a day in Dallas and two days in San Antonio. Upon her arrival in Los Angeles, upon the 12th of October, she will appear in the leading photoplay houses in conjunction with some of her features, such as "The Tarantula," "The Shop Girl," "The Two-Edged Sword," and "The Christian."

At the time this is written no announcement has been made of the production that will be put on with Miss Storey in the leading role at Vitaphone's western studio in Hollywood. It is probable, however, that she will be under the direction of William Wolbert, who has directed some splendid Vitaphone productions.

eight such well-known and popular stars are presented on the screen in a single month by one company.

The fact that the name of Myrtle Stedman is included in this list is particularly interesting in view of the fact that she has been a Pallas-Morocco star for some time. In this case she has been loaned to Lasky by the Pallas-Morocco Company, their ally on the Paramount Program. This is the second time that such an incident has occurred where the Lasky Company has been concerned, the Famous Players having loaned Marguerite Clark to the same producers for "The Goose Girl," which is an indication of the lengths to which this company goes in order to obtain the exact types required by its production.

In the order of their release dates the pictures are as follows: November 2, "The Heir to the Hoorah," with Thomas Meighan and Anita King; "The Soul of Kura-San," with Sessue Hayakawa and Myrtle Stedman, announced for the 6th; Blanche Sweet in "Unprotected," scheduled for the 13th; Fannie Ward in "The Years of the Locust," designated for the 16th, and Cleo Ridgely and Wallace Reid in "The Yellow Pawn," which is to be released on the 23d.

"The Heir to the Hoorah" is an adaptation of the celebrated play of that name by Paul Armstrong as produced by the Kirke La Shelle Company, adapted to the screen by Beatrice De Millie and Leighton Osmon.

"Unprotected," in which Miss Sweet stars, is a drama dealing with the iniquities of the southern prison system by which convicts are farmed out to do contract work. The picture was actually produced at a Southern convict camp.

Fannie Ward's starring vehicle, "The Years of the Locust," is the work of Albert Payson Terhune, well-known author and playwright. Considerable mystery surrounds the Ridgely-Reid picture, which is called "The Yellow Pawn," and no detailed description of the production has been received.

TO SELECT JUVENILE FILMS

The National Committee on Films for Young People is the name of a newly organized body in New York composed of social service workers and students of the drama and screen. Their general object is to further the production of selected motion pictures for young people. As a beginning the society will issue 20,000 pamphlets, setting forth the principles governing the selection of motion pictures for young people under sixteen. Some of the members are Clara A. Berry, of the Russell Sage Foundation; Kate O'Leary, of the Drama League; Helen Dewey, of the Woman's Home Companion; W. Stephen Bush, of the *Moving Picture World*; and Mrs. Howard Gans, of the Federation for Child Study.

METRO ENLARGES STUDIO STAFF

S. Rankin Drew Among Directors Engaged to Carry Through an Elaborate Program

Many new and elaborate productions for the coming season are planned by the Metro Corporation, and from now until Christmas all the Metro studios will be working under high pressure.

An addition to the Metro directing staff will be S. Rankin Drew of the Vitaphone forces, who goes to that company on October 21. He will at once begin work on "The Belle of the Season" at the Rolfe studios, with Emmy Wehlen in the starring role. The addition of Mr. Drew to Metro's artistic staff makes the fifth of the famous Barrymore-Drew family to enlist under the Metro banner, the others being Mr. and Mrs. Sidney Drew, Lionel Barrymore and Ethel Barrymore.

Another important offering from Metro in the near future will be "The Awakening of Helena Ritchie," with Ethel Barrymore in the stellar part. John W. Nobel is the director, having just completed "The Brand of Cowardice" for Lionel Barrymore. Robert Whittier is Helena's husband, whereas Charles Snow has the congenial part of old Dr. Lavender. Mme. Petrova at the Popular Plays and Players studio has begun a five-part play with the attractive title "The Black Butterfly." At the same studio Emmy Wehlen, under the direction of John B. O'Brien, is making the feature photodrama, "Vanity," which Aaron Hoffman has written especially for this dainty star.

W. Christy Cabanne, at the Quality studio, is perfecting plans for the fourteen-episode serial, as yet unnamed, for Francis X. Bushman and Beverly Bayne. Work on this production was begun last week. Mr. Cabanne has just completed his first offering for the Metro program, starring Frances Nelson, producing a five-part feature picture in eight days, a record heretofore unequalled except by this director himself. He has his own methods and system, on which he needs to put no copyright, since no one else seems to be able to imitate him. This new production, formerly called

"Love, Honor and Obedience," will be released under the title of "One of Many." Niles Welch is featured with Miss Nelson, the star.

George D. Baker will return from a short vacation and sea trip next week to produce "Squire Flynn," with Lionel Barrymore as the star.

Emily Stevens has finished the Metro Rolfe production to be released late in November, called "The Wager." "The Wager" is of Mr. Baker's writing and directing.

It is good news to learn that "Dave" Thompson has been promoted from the position of assistant director to that of director. His first production will be made with Julius Steger as star in a Metro feature play as yet unnamed. This will be Mr. Steger's first Metro production since "The Blindness of Love." Mabel Taliaferro, last seen in the Rolfe picture, "The Dawn of Love," is deep in the toils of her new production, written by Shannon Fife and June Mathis, called "The Sunbeam." Edwin Carewe, as usual, is Miss Taliaferro's director. In the cast are the veteran actor, Gerald Griffin, Raymond McKee, Gladys Alexandria and Hattie Delano.

Mr. and Mrs. Sidney Drew, the inimitable creators of the comedy of the home, continue to make a one-act picture each week at the Rolfe studio. Dainty Viola Dana is completing "The Gates of Eden." Edward Earle, Robert Walker and Augustus Phillips have parts of practically equal importance in her support. John H. Collins is director.

Out in Hollywood, at the studio of the York Film Corporation, Harold Lockwood and May Allison, under the direction of Henry Otto, are completing the production of "Big Tremaine," Marie Van Vorst's well-known novel, which has been pictured by Mr. Otto. Lester Cuneo, Andrew Arbuckle, William Ephie, Josephine Rice, and Virginia Southern all have good parts.

short visit in New York, where he held a number of conferences with Paramount officials and department heads.

CHAPLIN REVUE COMING

The date for release of the Essanay-Chaplin Revue of 1916 has been fixed for Oct. 21, through General Film Service. The revue is in five acts. Bookings can now be made.

While the revue has been compiled from the three Essanay-Chaplin comedy successes "The Tramp," "His New Job" and "A Night Out"—President George K. Spoor of Essanay wishes it understood that it is no means a case of cutting three two-reel pictures into five reels and running one after the other.

The Essanay-Chaplin Revue of 1916 tells a complete story, dove-tailing without a break throughout its length, the whole making a unique comedy feature. This effect has been obtained by skillful assembling, and Essanay guarantees the revue to supply continuous laughs for five acts. Edna Purviance, Ben Turpin and Leo White appear in the revue in support of Chaplin.

MISS WALKER JOINS THANHOUSER

Charlotte Walker, famous for her successes as a star on the screen as well as upon the speaking stage, has joined the Thanhoouser Film Corporation and will begin work immediately upon a five-reel feature by Lloyd Lonergan, to be released through the Pathe exchanges. O. A. C. Lund will be Miss Walker's director.

FIVE ESSANAY FEATURES

Strong Subjects, Acted by Popular Players, Will Be Offered on New Service

President George K. Spoor of Essanay has scheduled release dates for five forthcoming features to be offered through Kleine-Edison-Selig-Essanay Service. These will be the first group of Essanay plays to be put out through this agency.

"The Return of Eve" is scheduled for Oct. 18. This play features Edna Mayo, supported by Eugene O'Brien, Arthur Berthelet directed. On Nov. 6, "The Prince of Graustark" will be released. This is a sequel to George Barr McCutcheon's "Graustark," each among the best selling novels. Essanay produced "Graustark" and experienced record business with it. It is believed to be a certainty that the new feature will surpass even the great popularity of the earlier work. Bryant Washburn and Marguerite Clayton appear in the leading roles, with Ernest Maupain and Sydney Ainsworth heading the support. Fred B. Wright directed.

"The Chaperon," taken from Maxine Elliott's stage hit, will be offered on Nov. 20. It features Edna Mayo, supported by Eugene O'Brien, and is being directed by Arthur Berthelet. "The Breaker," Arthur Stringer's story, which appeared in *The Saturday Evening Post*, is now being constructed in five acts by Director Wright, with Bryant Washburn and Nell Craig. Ernest Maupain is the heavy lead. This will be offered on Dec. 18.

Henry B. Walthall's "The Truant Soul" will be released on Dec. 25. This is taken from Victor Rousseau's story and exterior scenes are now being filmed in the hill country of Wisconsin. Mary Charleson is playing in support of Mr. Walthall and Harry Beaumont is directing the production.

IN COMING TRIANGLES

Bessie Love Starred in "A Sister of Six"; Louise Glaum in "Somewhere in France"

Bessie Love and Louise Glaum are the stars of the Triangle feature releases for Oct. 29. Little Miss Love has a role ideally fitted to her winsome personality in "A Sister of Six," a Fine Arts production, recently completed under the direction of the brothers C. M. and S. A. Franklin. Miss Glaum enacts the part of a secret service siren in the lace production of Richard Harding Davis' thrilling war drama, "Somewhere in France," which Charles Giblin has directed with his accustomed surety of touch.

The scenes of "A Sister of Six" are divided between old California, under the Mexican regime, and the sea coast of New England, though most of the action transpires in the former picturesque setting.

One of the last stories from the pen of the late Richard Harding Davis, "Somewhere in France," contains all the elements of a big popular success, apart from the interest attaching to its authorship. Miss Glaum is given the opportunity to display her talents in a role calling for beauty of the most alluring type, coupled with the psychological enactment of character in which the love of intrigue and adventure are ruling passions.

BUSHMAN DRAMA COMING

"A Diplomatic Romance," in which Francis X. Bushman and Beverly Bayne are co-starred, will be released on the Metro programme on Oct. 18. This five-part feature was produced under the direction of Mr. Bushman, who also made the screen adaptation of the story written by John C. Clymer and Hamilton Smith. Mr. Bushman and Miss Bayne are supported by Henri Bergman, William Davidson, Helen Dunbar, Edmund Elton, Belle Bruce, Harry D. Blakemore, Mrs. La Roche, Lisa Miller, and Charles Fang. The feature is produced by the Quality Pictures Corporation for Metro.



ANN MURDOCK, To Be Starred in McClure Pictures.

"GRANT" SERIES READY

October 20th Set by Kalem for Release of New Series

"Grant, Police Reporter," Kalem's latest series, will make its bow on the regular program of the General Film Company on Friday, October 20. Following that date a one-reel episode of the series will be issued every Friday. Dare-Devil George Larkin and Ollie Kirby are the featured stars in this new series, which is from the pen of Robert Welles Ritchie. Newspaper life has furnished the foundation for the stories of "Grant, Police Reporter." Each episode will tell the complete story of an adventure of Grant, portrayed by Larkin.

It was because of the success of "The Girl from Frisco," the two-reel series with Marin Sais and Trude Boardman in the leads, that Kalem induced Robert Welles Ritchie to write the stories also for the new one-reel series. Mr. Ritchie's "Girl from Frisco" is now in its ninth week and has proven one of the most successful releases ever made by Kalem. At the request of many exhibitors it was recently extended from fifteen to twenty-five episodes. All of Kalem's releases are now practically of the series type. "The Hazards of Helen," the railroad series, is now well on in its second year and is listed as one of the most important subjects on the Winter's schedule.

The "Ham Comedies" may be considered of the series type, since, though each release is distinct and separate, the presence of the same stars allows opportunities for "cumulative advertising." Kalem's plans in connection with the "Ham Comedies" for the coming Winter season may be judged from the fact that these one-reel releases are now presenting four high-salaried stars, Ham, Bud, Ethel Taro, and Henry Murdock.

In addition to these plans for the Winter schedule, there have been recent rumors of expansion in the Kalem field. While nothing definite has been learned, it is said that the company's officials have been looking the field over for directors and members of the new playing organizations.

MACK FUN FOR V. L. S. E.

Beginning October 29, the Greater Vitaphone will release its Hughie Mack comedies, directed by Lawrence Semon, through the distributing organization known as V. L. S. E. Inc.

For some time past various rumors have been abroad regarding this move, but this is the first official intimation from Greater Vitaphone's executive that the comedies in which Hughie Mack is featured can be obtained after October 29 at any of the Vitaphone (V. L. S. E.) exchanges.

Mr. Semon, an artist and cartoonist of international reputation, has created a splendid name for himself with these comedies, which have been heretofore upon the releases of the General Film Company. He has gathered together a company familiarly known as "Semon's Sea Lions," with which he has been turning out genuinely funny comedies. In collaboration with Graham Baker of Vitaphone scenario department, Mr. Semon has written a great many of the scripts for these comedies, as well as having directed them.

Among the important members of the company there can be named the following: Hughie Mack, Patsey DeForest, Edward Dunn, William Shea, Joseph Nimberg, and Frank Brule.

"THE LIGHT THAT FAILED"

First of Kipling's Stories to Reach Screen Booked for Premiere in Boston

The first Kipling work to be put into pictures, Pathe's "The Light That Failed," has been accorded an unusual honor by the famous 4,000-seat Boston Theater of Boston, Mass. This theater is owned by the Keiths, and on its historic stage many of the world's greatest artists have appeared. General Manager Larsen and Theater Manager Harris have just signed with Manager Farrell of Pathe's Boston office for a solid week's run of this Gold Rooster play at one of the highest rental prices ever paid for a feature.

"The Light That Failed" is being booked very heavily by every one of the various Pathe exchanges. Long runs are the rule. The fame of Mr. Kipling, the splendid reputation of Robert Edison, the success which has followed the various productions of Edward Jose, have all contributed to the unusual amount of business being done on "The Light That Failed."

BERST JOINS ASSOCIATION

The defeat of Senator Cristman at the New York primaries recently by reason of the active opposition of the motion picture interests was the direct cause of J. A. Berst, vice-president and general manager of Pathe, becoming a member of the National Association of the Motion Picture Industry. The value of co-operation in defeating a man whose views on censorship constituted a menace to the best interests of the industry was so clearly shown that Mr. Berst, who has been active in fighting local and state censorship, decided to support the new organization.

WITH PARAMOUNT MANAGERS

Frank Murphy, brother of Charlie Murphy, manager of the Chicago Cubs baseball team, is as much interested in running a theater as his brother is in baseball. Frank manages the Cub Theater at Wilmington, Ohio, where Paramount pictures are run exclusively, and it is his daily boast when talking of pictures that he has run every Paramount picture since the organization began the distribution of Famous Players, Lasky, Morosco and Pallas productions. Where Frank and Charlie get the name of Cub no one knows, and they won't tell.

The Camden Theater, at Parkersburg, W. Va., was recently remodeled and redecorated, and reports received from F. Fayette Smoot, of the theater, which runs Paramount pictures, state that since then business has been steadily increasing. The management has also installed a number of new house features that have created favorable comment.

George E. Schmidt has been appointed manager for the Alamo No. 2 Theater, the exclusive Paramount theater in Atlanta, Ga. Mr. Schmidt formerly managed the Prince Theater, at Jacksonville, Fla., and the Strand Theater, at Spartanburg, S. C., and is one of the best-known theater managers in the South, having had a successful career in theater management in a number of Southern cities.

Frank Dowler, Jr., of Chattanooga, Tenn., vice president of the Signal Amusement Company, returned to his home after a



SCENE FROM PATHE'S "PEARL OF THE ARMY." Left to Right: Ralph Kellard, Pearl White, and Marie Wayne.

HAUNTED BY THE HOUR HAND

President of Frohman Amusement Company Frees Director from Ancient Bugaboo

BY WILLIAM L. SHERRILL

The greatest enemies any film concern ever had—our company included—have been the hour-hand and the calendar. The motion picture industry started four weeks late, and has concentrated since on trying to catch up.

For eighteen months we made feature pictures against time.

For eighteen months we had to compete with a clock that never stopped—although we were compelled to pause. For one year we met exacting conditions of program releasing arrangements, and, like the busy traveler—often rushed to catch the train.

With the beginning of productional work on "Jaffery" we left the schedule behind. We began a systematic enterprise whereby we decided to defy every device of nature reckoned to make man hurry.

We removed the time-honored, over-worshiped clock from the executive offices at the studio—pasted a mask over the face of the calendar—and began making pictures at profitable leisure. With the launching of work on "Jaffery" Mr. Irving was called into conference at the office and when, as on former occasions, he said: "When must I finish this production?" he was told that there was no hurry. He must have sensed a feeling of relief, and his work profited. "Jaffery" required six weeks and three days to complete.

The results showed for themselves. Had this production been made for any program on time allowance, I do not think the result would have been so satisfactory. "The Conquest of Canaan" could have been completed within three weeks, had we so desired. We could have used sets inimical to the story; we could have used locations

within a stone's throw of the studio—but we did not.

We traveled to Trenton, N. J., in order to get a background for a scene which could have been made at Mineola. We staged a number of scenes at various places on Long Island, miles distant from the studio, which we could have staged right in the same block as our studio at Flushing. Since we have had unlimited time, since we have not had to combat the clock and the calendar, we have improved our product fifty per cent.

In "The Witching Hour," which has been in work now for two weeks, but nine scenes have been "shot." On September 29th Mr. Irving began rehearsing a scene. It was the well-remembered situation where Clay Whipple is forced to look at the cat's-eye pin which he believes hypnotizes him. It is one of the tremendous situations in the play. The situation was rehearsed from noon, September 29th, until nearly eleven o'clock. The following day, along toward dusk, Mr. Irving photographed the scene. Sixteen hours had been spent getting just the proper psychological touch desired.

Had we been facing the thought of handing a finished negative over to a program on a given date, we would not have been able to get the powerful effect later shown as resulting from diligence and sincerity. Never again will I force a director, or his technical assistant, or his working crew, to fight the clock. Never will I be responsible for hurried, slipshod productional work, when an hour spent in securing the proper effect may be a year added to the life of the picture.

PRIZE PICTURE READY

Fannie Ward the Star in Lasky Drama by Dr. R. Ralston Reed

One of the unusual features about the Lasky production, "Witchcraft," which will be released on the Paramount Program on October 16, with Fannie Ward in the stellar role, is the fact that it won the prize contest held at Columbia University under the auspices of the Jesse L. Lasky Company.

The author of this drama, said to be intense and unusual, is Dr. R. Ralston Reed, a physician of Morristown, N. J., and one of the members of the new class in photodramatics at Columbia. Dr. Reed is not a professional writer of scenarios, but his story was held by the judges to be the best example of photodramatic technique among the scores of plays submitted.

In addition to receiving a substantial sum for the photodrama, Dr. Reed was given a trip to the Lasky studio at Hollywood at the expense of the company, where he met Fannie Ward and also saw the play in the process of making.

FILMING "THE CHALLENGE"

Donald Mackenzie, director for the Astra Film Corporation, is beginning work on "The Challenge," a five-reel adaptation of A. H. Woods's play of the same name by Bertram Millhauser. This feature is being made for the Pathe Gold Rooster programme. The story deals with the regeneration of a mining engineer who finds himself and then conquers the obstacles that nature has placed before the progress of civilization across the Western mountains. The cast includes Charles Gotthold, Montagu Love, and Ben Hendricks, all well known upon the stage and screen. Ralph Navarro will assist Mr. Mackenzie.

PATHE'S "SULTANA" READY

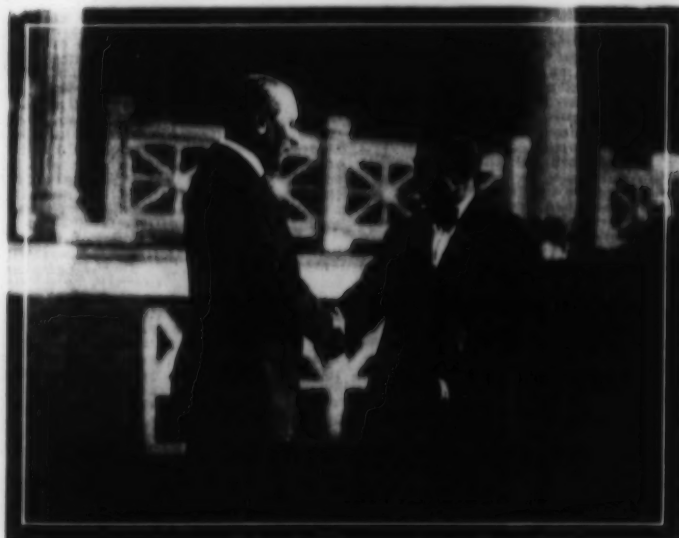
Pathe's "Sultana" a Gold Rooster in Natural Colors

Pathe will release on October 29 "The Sultana," a Gold Rooster play in Pathe color. The story is an adaptation from Henry C. Rowland's popular novel, and features Ruth Roland in a role particularly suited to her personality and talents. She is supported by William Conklin and a capable Balboa cast, including Daniel Gilfeather, Charles Dudley, and Frank Erianger. When the Pathe officials first viewed this film they were so impressed with the careful artistic selection the Balboa directors had exercised in the outdoor settings that they decided to give it an added value and sent it to the Pathe studios in France to be colored. In its present shape it is a splendid example of color photography.

NOTED PHOTOGRAPHER RETURNS

Neison D. Edwards, one of the most daring of moving picture photographers, returned from Germany Oct. 1 on the steamer *New Amsterdam*, after having spent the past year on the German, Balkan and French battle fronts. Mr. Edwards brought back with him many thousands of feet of film for the Hearst News Pictorial that he was unable to send.

"Of all my unusual experiences and adventures," said Mr. Edwards, "I am proudest of the fact that I am the only foreigner to have visited Keil Canal and Wilhelmshaven, the great naval strongholds of the German fleet. I was at both places soon after the sea fight between the British and German fleets off the Skagerrak. There I made films of the battleships, torpedo-boats and submarines. This rare privilege was granted to me for the International through the courtesy of Captain Boy-Ed, former naval attaché of the German Embassy at Washington."

GREETINGS AT SHADOWLAWN.
President Wilson and Thomas H. Ince Shake Hands.

ALICE WASHBURN.

Alice Washburn, who will be recalled for her capital comedy performances in early General Film pictures, recently figured in an Edison production featuring Otis Harlan and directed by C. Jay Williams. Miss Washburn started her stage career with a sort of Sunday school entertainment called "Jarley Wax Works." She appeared in small Michigan and Wisconsin towns, then studied in New York and Boston, taught acting in Milwaukee, and collaborated in writing plays with Mrs. Sophie C. Gadden.

Miss Washburn is remembered in New York as the giggling spinster in "Carolina," Henrietta, in "The Little Gray Lady," and Sergeant Shuter in "The Amazons." She also appeared in "The Lawney of the Wells" and "Old Heidelberg." Her last stage appearance was with Emil Hoch in "Mile. Ried" over the Pan-tages circuit.

Miss Washburn obtained her first picture engagement as a pathetic mother from Joseph A. Golden at the Powers plant in New Jersey. She was about to dye her hair, she said, but something prevented—perhaps a corner in dyes—and so she was seized with acclamation as the real type of mother; no wig nor premature cornstarch age for her. Since then she has been making the multitudes laugh in Kalem, Edison, Vitagraph and Essanay comedies.

"NEW VERSAILLES" SHOWN

Artists' Colony and Home by Seaside Described by J. Stuart Blackton

Building operations will begin on the "New Versailles," the proposed community home and artists' colony on Manhasset Bay, before the next snow flies, according to J. Stuart Blackton, of the Greater Vitagraph, president of the enterprise, in a statement made last week at the Academy of Design. The occasion was a private view of the model of the group of buildings by Thomas Hastings, the architect. A seaside chateau, the first structure to go up on the 300 acres which the establishment will occupy, will cost \$3,500,000, and \$1,500,000 is required before the work can begin. It is the sum which Mr. Blackton expects will be raised before winter.

The proposed community will include country and seaside homes with city conveniences, and is planned to obviate the servant question, putting the work of those who care for the building and its occupants on a new basis. They will have an eight-hour day, with their own tennis courts and swimming pools.

Edward H. Fallowa, Robert Atkin, Walter Russell, and Mr. Blackton explained this with the full details of the plan. The "New Versailles," entirely completed, will cost over \$25,000,000, and will accommodate 600 families. It will then form the largest building in the world. The part of it which will first be completed, the Chateau by the Sea, will alone be twice as large as the big Public Library Building in this city.

"PURITY" FILM NOT SHOWN

"Purity," a feature film, was not shown at Moore's Strand Theater in Washington, D. C., last week as was intended. When Thomas Moore heard that the District Commissioners and Superintendent of Police Pullman objected to the play, he withdrew it. Mr. Moore said he had not seen the production, but intended to do so. Should he find there was nothing objectionable in it, he declared he would assert his rights.

"CIVILIZATION'S" NEW FEATURES

President Wilson in several poses and an autograph letter from him on peace were the new features added to Thomas H. Ince's spectacle, "Civilization," at the Park Theater on October 6. The new scene is introduced into the allegory of peace following the war scenes.

DENHAM PALMER has resigned his position as manager of the Denver exchange of one of the large distributing corporations to become salesman for Vitagraph-V. L. E. in Denver territory.

NELL CRAIG.
The Smiling Essanay Favorite.

STARS WITH HUSBAND

Nance O'Neill and Alfred Hickman Working in "Greed," of McClure Series

Nance O'Neill and her husband, Alfred Hickman, have started working in "Greed," the third play of the forthcoming McClure series, "Seven Deadly Sins."

This distinguished actress' marriage to Mr. Hickman is of very recent date, and the engagement of both husband and wife in the same picture affords them an opportunity to extend their romance into their working hours. To be in the supporting cast of the girl of his choice is not a new experience for Mr. Hickman. New York theatergoers will remember that when Miss O'Neill appeared in Belasco's "The Lily" Mr. Hickman was in her company.

Nance O'Neill's part in "Greed" is that of a young woman innocently involved in the operations of a speculator, whose passion for money and power leads him into the shadiest recesses of high finance. The girl endeavors to free herself from this stock operator's machinations, and to save others from being ruined by him, form the basis of an absorbing play that mirrors the frenzied life of those who seek the short and easy road to wealth.

VARIED GAUMONT OFFERINGS

From the Gaumont studios the week of October 15 comes an unusual assortment of pictures. In addition to the customary three single-reels, there will be a two-reel photoplay. The first release of the week is "Reel Life" No. 24, October 15. This issue of the Mutual Magazine in Film has a large section devoted to "Duplicating Ancient Pottery." The second section is an instructive exposition of the work of the U. S. Weather Bureau with weather kites at the aerological station at Drexel, Neb. The third part of the reel shows how a mother cat takes care of her kittens. "See America First," No. 58 takes spectators for a trip on the historic James River in Virginia. On the same reel is a humorous contribution by Harry Palmer, portrayer of Gaumont cartoon Komiks and director of Gaumont shadowgraphs. The reel is released October 18. The third single-reel is The Mutual Weekly.

The two-reel photoplay is called "Stepping Westward." George Larkin is the featured player. Playing opposite him is Mabel Van Buren.

PROTEST FEDERAL CENSORSHIP

The National Board of Review of Motion Pictures sent a message against Federal censorship of the films to President Wilson last week. It said in part:

"The film may be classed with the press, free speech, and the drama. No one thinks for a moment of attempting to control these mediums of expression by means of legally established commissions. It would be dangerous in a democracy to do so."

"The experience of the National Board of Review, covering several years, is that it is not practicable to meet the peculiar tastes of all parts of the country from one point."

"Moreover, every one acquainted with the operation of Federal Bureaus knows the tendency is to standardize functions. This would be fatal in the case of motion pictures."

ANNA NILSSON IN VAUDEVILLE

Anna Q. Nilsson, for some years a leading player of the Kalem Company, will make her first appearance on the speaking stage in this country, in conjunction with Guy Coombs, also a popular screen star, in a dramatic playlet entitled "The Naked Lie," by Tom Geraghty, a New York newspaperman. Its New York premiere will be at the 81st Street Theater on October 16.

THE FEATURE FILMS OF THE WEEK IN REVIEW

Marié Doro Appears to Advantage in "The Lash"—"A Prince in a Pawnshop" Affords Barney Bernard Opportunities—Bessie Love Excels in "A Sister of Six"

"THE LASH"

Five-Part Drama from the Story of Paul West. Scenario by George D. Proctor. Produced by the Jesse L. Lasky Feature Play Company under the Direction of James Young. Released by Paramount Pictures Corporation, October 2.

Marié Doro Marié Doro
Warren Harding, whom she loves Elliott Dexter
John Du Val, her father James Neill
Pierre Broule, her fisherman lover Thomas Delmar
Violet Wayne, her rival Veda Mervin
Mr. Crawdon Raymond Hatton
Henriette Catenat Jane Wolf
Mrs. Warren Harding, Warren's mother Josephine Rice

There is the thrill of nature and primitive characters as well as the charm of well-bred society in this drama, entitled "The Lash," in which Marié Doro is featured. Some of the action takes place on the storm-swept island of St. Baptiste, off the coast of Brittany, and the rest in the more civilized regions of England. Marié Doro is charming as the unsophisticated young daughter of the prefect of the island. Sidonie, as the star is known in the play, is much sought after on account of her beauty, but John Du Val, the father, favors Pierre Broule, a stalwart fisherman. Henriette Catenat is subjected to the punishment of the lash, which is a public event full of humiliation as well as pain. She is infatuated with Pierre, and the lashing she receives only strengthens her bitterness against Sidonie. Then Warren Harding, represented by Elliott Dexter, is injured while coming by boat to the island. Sidonie tends him, and her attentions to him cause the villagers to decide that she should be punished with the lash. Henriette is most vindictive in hounding the girl. Sidonie hears the villagers plotting, so she gets Warren to escape with her to the mainland. They are married and go to live with the young man's mother, who is wealthy. Sidonie is taken to the establishment of a fashionable modiste. Warren is astonished and pleased when he witnesses the transformation of the simple girl into a beautiful lady of fashion, thanks to a costly ballroom gown.

Violet Wayne, who threw over Warren some time before and married a Mr. Crawdon, tries to win the young man back after her husband's death. This angers Sidonie. Remembering the punishment of women on St. Baptiste who came between husbands and wives, the girl applies the lash to Violet. Then in disgust she goes back to the island. Henriette stirs up the villagers to lash the girl. Warren returns, whips Pierre, and appears on the scene in time to rescue his bride.

Marié Doro is beautiful both in simple and elaborate costume. She plays with charm the part of the island girl, who is simple and straightforward in her love. Elliott Dexter has a congenial role as the lover. He is a manly yet courtly figure. The rest of the cast is well chosen. Many picturesque views of the island are shown. Some of the most effective deal with the surf tossing the little boats about like eggshells. There are some very good interiors handsomely furnished in English residences and others of the island homes with quaint old furniture and furnishings. The picture is ably directed, all the action contributing to the telling of the story. Excellent results are attained in the photography, the closeups and cutbacks being just enough for the purpose and clearcut in character.

C. M.

"LOVE NEVER DIES"

A Five-Part Drama Inspired by Mendelssohn's "Spring Song." Written by Harvey Gates. Featuring Ruth Stonehouse. Produced by Bluebird under Direction of William Worthington. For Release October 23.

Cecile (The child) Dorothy Clark
Cecile (The woman) Ruth Stonehouse
Felix (The boy) Maurice Russell
Felix (The man) Franklyn Farnum
M. Lecocq Kingsley Benedict
Jean Arthur Hoyt
The Jarrier Mrs. Witting
Andre Le Notre Wm. Canfield
M. Lecocq Wadsworth Harris
Henri Moreau T. D. Crittenden

Childhood love, its culmination in marriage, a separation caused by parental influences, and a final happy reunion, is the underlying theme of a conventional story to which Ruth Stonehouse brings youth, buoyancy, happiness, and heartaches. To give flavor to its well-worn theme, the story is laid in France. Pretty settings and backgrounds succeed admirably in serving this purpose. The cast capably makes use of recognizable French mannerisms and gestures. Miss Stonehouse executes several graceful dances, and her acting runs the gamut of human emotions. She fits into the picture splendidly. This is one that will appeal to the majority of audiences in any part of the country.

Playmates in childhood, Felix, a gifted violinist, and Cecile, a talented dancer, are separated by the death of the latter's parents. In later years fate leads Felix to the city of Rennes and he again meets Cecile. They are happily married. Cecile makes her debut as a dancer at the opera house where Felix plays. Her uncle has Felix jailed and separates the couple. Thinking to aid her husband, she goes to Paris with a designing schemer, Lecocq, where she becomes famed as a premiere

dansseuse. Meanwhile Felix has written an opera which Lecocq has produced in Paris under his own name. On the opening night Felix, who has come to Paris to learn the whereabouts of his opera, recognizes the music as his own, and also his wife, Cecile. He accuses her of eloping with Lecocq and aiding him in stealing the opera. During the performance the wife is injured and is told she will dance no more. Her uncle takes her to his home, but her condition becomes worse. Felix is sent for, and after his arrival she quickly recovers. Both live happily ever after.

In Dorothy Clark is revealed a talented young actress. For a child her finished acting is rather remarkable. Franklyn Farnum capably meets the demand of his role. The photoplay is up to the usual Bluebird standard.

E. G.

"A PRINCE IN A PAWNSHOP"

A Five-Part Original Drama by Marie de Sariabous and Andre de Seguroia. Featuring Barney Bernard. Produced by Vitaphone under the Direction of Paul Scardon, for Release October 16.

David Solomon Barney Bernard
Bobby Garry McGuire
Ethel Bobby Connelly
Ethel Charlotte Ives
Mary Brown Edna Hunter
Thomas W. Stevens Brinsley Shaw
Abe Goldstein Lester Bernard

Unusual as a character study in its por-

trayal of a side of life seldom shown in pictures, "A Prince in a Pawnshop" is a story showing what true charity is. It is unique, and picturesque Hebrew character types as well as its popular appeal guarantee its success. The plot is conventional to a degree, yet appealingly dramatic and sufficiently continuous.

The Jewish banker who establishes a pawnshop so that he can take care of his people is a sympathetic old character and shows Barney Bernard at his best. The patriarchal old Jew has a son and a daughter. The son gets into fast company and deserts the woman he has wronged. Six years later the father comes in contact with the poverty-stricken mother and the little son. Through the boy and the old father, the young man meets the woman he had wronged and atones for his sin.

The characters are all excellently drawn and without exception well interpreted. The story itself can easily be considered as a satire on organized charities, and even the titles are constructed with that point in view.

The action is none too fast, and there are a number of irrelevant scenes that would suffer little by cutting. The production is well staged and the interior settings are most effective and accurate. The exterior are satisfactory and the photography is up to the standard.

E. S.



BARNEY BERNARD, THE JEWISH COMEDIAN.
In a Scene from the Vitaphone Picture, "A Prince in a Pawnshop."

"WHERE IS MY FATHER?"

A Seven-Part Drama Adapted from Alexander Dumas's Novel, "Black, the Story of a Dog." Produced by Exclusive Features, Inc. Under the Direction of Joseph Adelman and Released Oct. 4 at the New York Roof.

Mathilde May Ward
Therese Wm. Sorrell
Dieudonne Ed. F. Roseman
Dumesnil Harold J. Jarrett
Henri Agnes Mark
The Maid Geo. Henry
Baron Graverie Geo. Henry

"Where Is My Father?" might be better titled with a "Who" in place of "Where," but no doubt this was done intentionally, so as not to shock the public too much. If the story is Dumas, it is so rather in its theme than in its handling. Judging from this play, people dressed in the novelist's time much as they do to-day and about the only difference in the household furnishing was an abundance of candles and candlesticks in place of electric lights. It may be the director is right. It did seem a more human production dressed and furnished as a play of to-day.

May Ward, who is known on the program as "the Dresden Doll," improved with the progress of the piece. She had the interesting task of playing the part of an unfaithful wife and then the beautiful daughter. Harold J. Jarrett essayed a double role, too, and acquitted himself with credit. He had to play the part of twin brothers, who are alike in appearance, but as far apart as the poles in character. One of the strongest scenes in the play was when Miss Ward as the fatherless girl spurs Jarrett as the unworthy brother.

While the story of intrigue seems rather sordid and unredeemed by much nobility till the last act, it is not depressing, as it might seem from a recital of its incidents. This is because there are so many pretty outdoor scenes in parks and private gardens and sea and shore views in the South Seas. Flowers abound all through the play, and their appearance adds a sort of festive appearance.

The buildings used in the production set

off the appearance of contrast in the rank and status in society of the two brothers. The architecture is of the modern style and most substantial in appearance. The scene at the Richelieu Club and the interiors of the homes show rich furniture and furnishings. The director has not instilled much fire into the production, but it may be more acceptable to home people on that account. The photography is cleverly done, the closeups being illuminating and not excessive, and the parallel feeling of two stories is interesting.

C. M.

"A SISTER OF SIX"

A Five-Part Original Drama by Bernard McConville, Featuring Bessie Love. Produced by Triangle-Fine Arts Under the Direction of C. M. and S. A. Franklin for Release by Triangle Oct. 29.

Amos Winthrop, manager Santa Rosa Ranch, Ben Lewis
Prudence Bessie Love
Jonathan George Stone
Ell Violet Madeline
Frisella Carmen McRae
Benjamin Francis Carpenter
Abigail Beulah Burns
Atlan Lloyd Pearl
Caleb Winthrop Ralph Lewis
Joaquin Sequencia Frank Bennett
Don Francisco Garcia A. D. Sears
John Longstreet Charles Gorman

Replete with heart interest and a fair degree of suspense, "A Sister of Six" is a picture that will appeal to the majority of film patrons. The clever work of Bessie Love and the six Triangle kiddies will soften the heart of the most confirmed cynic. It is quite remarkable the way these youngsters work together, though still retaining their separate individualities. It is this fact that adds so much interest to their antics at the table of the gruff old bachelor uncle. Their gladsome spirits bring light moments into the most tragic scenes.

The story is conventional and typically one of the old Griffith Western tales enlarged and laid in somewhat different settings. In this case the period is that just prior to the Civil War. The picturesque costumes and the old hacienda adds considerable local color. The Mexicans murder the father of the family in order to get the claims to the mine. The family comes East to an old uncle, but later the latter returns to California with them, and with the help of Prudence's lover, the claims are recovered.

There are plenty of Western battle scenes and the wild rides provide ample thrills. The photography and settings are of the highest standard.

The picture is a good combination of heart interest and adventure, and will, without doubt, appeal to young and old.

E. S.

"PHILIP HOLDEN—WASTER"

Five-Part Drama, by Kenneth B. Clarke. Produced by the American under the Direction of Edward Sloman. Released by the Mutual Film Corporation, October 9.

Philip Holden—Waster Richard Bennett
Helen Landon Rhea Mitchell

How a young man of literary ambitions launched out into the sea of business and love is told in the film drama, "Philip Holden—Waster." Richard Bennett is cast as the hero. He is so immersed in writing masterpieces that he does not know whether he has a balance in the bank or not. A couple of his friends think that he has spent all his small fortune. They upbraid him with his carelessness. They Bennett finds that he is mistaken and that he still has a few hundred left. George Priolot, a broker and one of Philip's friends, tells him that he can expect no aid from him and that he had better get a job at real work.

All this time Philip has been wooing Helen Landon, played by Rhea Mitchell. Her father is a wealthy banker. His penniless condition interferes with his desire to marry Helen. Philip leaves his comfortable surroundings and goes to cheaper lodgings. From an ad. in a paper he gets a position selling mining stock on commission for a mining promoter named Merwin. Knowing nothing of the difficulties of the game, Philip boldly pushes his way into the presence of the wealthy, and by his imaginative use of words and magnetic presence sells quantities of stock. He has trouble in collecting his commissions until the mine proves a bonanza. He invests his earnings in some stock that Landon and Priolot have been trying to "bear." He brings them to the verge of ruin, and they ask him for aid. The defeated pair realize that they were mistaken in not having previously credited Philip with business acumen. So his financial and heart affairs are once again in smooth waters.

This production is well staged. There are pretty indoor and outdoor scenes. The interiors are tasteful and in keeping with the character of the piece. The direction brings out the contrasts in the events and sustains the interest by the proper emphasis. There are good character touches with an old servant. In general the photography is up to the best standards.

Richard Bennett is an extremely effective hero, and his work is well balanced by that of Rhea Mitchell as Helen Landon. The cast as a whole does capital work.

C. M.

"PRUDENCE, THE PIRATE"

A Five-Part Original Drama by Agnes Johnson, Featuring Gladys Hulette. Produced by Thanhouser, Under the Direction of William Parke for Release by Pathe, Oct. 22.

Prudence Gladys Hulette
Aunt Flora Finch
Meeks Billy Chamberlin
Tommy Wm. Parke, Jr.
John Astorblitt Barrett Parker
Panthus The ugliest pup in the world

If you want a good evening's entertainment viewing a picture that will make you laugh and chuckle, and make you believe in the happy side of life, see "Prudence, the Pirate." It is one of the most delightfully pleasing stories that has been screened for some time. Simple, yet realistic, it is a fanciful tale of girlish whims, or as it is expressed, the picture is dedicated to those sober, staid individuals who long for excitement.

In this case it is a girl just out of school who is unable to stand the dreary monotonous life which her wealthy aunt has compelled her to lead. She craves excitement and the tales of piratical adventure which the old butler tells her, gives her an idea, so when her aunt has gone away on a houseboat, Prudence charts an old ship and turns pirate. She kidnaps a young man who starts a mutiny and captures his capturer, but for another purpose.

There is no tense drama, no blood curdling events, but a continuous, fantastic story developed by magnifying natural traits of human character. For this reason, the story depends in great part on the cleverly drawn characters. In fact, it is a clever character study of a whimsical girl. Gladys Hulette is ideally cast in the role, and her work is sparkling and vivacious. She extracts all possible humor from the part. The other roles are also exceptionally well portrayed. Flora Finch is typically the Puritanical aunt and Billy Chamberlin is excellent as Meeks, the butler, a feetotaler and narrator of fantastic tales. The situations are full of humor and yet perfectly logical. There is nothing forced or strained about the various incidents.

The author has shown a marked insight into human character, and director and players have adequately carried out her ideas. Even the little dog does his part in creating realism and comedy.

The titles are unusually clever and well written, and the staging and photography quite effective. E. S.

"A WOMAN'S DARING"

Five-Part Drama by W. H. Lippert. Directed by Edwin Sloman. Released by the Mutual Film Corporation October 6.

Claire Black Winifred Greenwood
Philip Rogers Edward Cozen
Black, a farmer Chas. Newton
Bobby Babe Calli
Dr. Merton Wm. Carroll

Hardship, betrayal, blackmail, accidental killing, and a final happy ending figure in the action of "A Woman's Daring." Winifred Greenwood is the central figure in this melodramatic picture. She is an orphan named Claire Black in the story. Her uncle is of the familiar skindint kind, who chides the girl roughly for feeding the starving chickens. The greed of the old man induces him to listen to a ne'er-do-well character, Lewis Harding, who is peddling some worthless stock. There comes a terrible storm while the old farmer is away, and Harding takes shelter in the farmhouse. Then Black suddenly appears at the door. The girl hides Harding, as she is afraid of her uncle. Black sees a cane on the table, which arouses his suspicions. He thrusts the girl out into the storm.

The young couple go to the town, where they marry. Claire finds that Harding already has a wife. She inherits a fortune from her uncle, who has been killed by a bolt of lightning. Some time later she moves to a large town, where she brings up the little boy that came from her union with the unscrupulous Harding. Seeking a safe investment for her money, she makes the acquaintance of Philip Rogers, by Edward Cozen. Philip wins Claire, in spite of her holding back on account of her former experience.

Harding gets a position as chauffeur from Philip. Claire doesn't care to reveal the man's perfidy to her husband. Then the man extorts money from the wife. Finally he abuses little Bobby, which leads to his punishment and discharge by Philip. Harding goes to Philip's office to reveal his marriage to Claire. The woman hurries to the place in her automobile. In the absence of the office force and Philip, the pair have a struggle. Harding is shot by his own revolver. Claire escapes in terror at what has happened. Philip is tried for murder, but is acquitted when Claire makes a confession.

The play is directed smoothly and with proper sequence of events. Winifred Greenwood is at her best in the character of the persecuted heroine; Edward Cozen plays the role of Philip Rogers in convincing style and adequate support is furnished by the rest of the cast. C. M.

PRESIDENT IN FILMS

The Strand Theater, Sunday night, exhibited a feature of interest on its program, entitled "The United States Government in Action," and intimate pictures of President Wilson and his Cabinet at Washington were shown. The film received considerable applause. Josephus Daniels, Secretary of the Navy, and the Secretary of War, Newton D. Baker; Colonel E. M. House and a party of their friends witnessed the first showing of this film from boxes.

"HER FATHER'S SON"

A Five-Part Drama Featuring Vivian Martin. Produced by Morosco Under the Direction of William Taylor and Photographed by Homer Scott. Released by Paramount.

Frances Fletcher Vivian Martin
Lieut. Richard Harkness Alfred Vosburgh
William Fletcher Herbert Standing
Betty Fletcher Helen Jerome Eddy
John Fletcher Joe Massey
Willard Gordon Jack Lawton
"Mammy" Chloe Lucille Ward
Mose Tom Bates

A vivacious star, local color in plenty and the usual finished Morosco settings and photography combine to make "Her Father's Son" an acceptable picture. The settings of the Civil War period are picturesque and the interiors among the finest examples of their type. They are accurate in every detail, even to the stenciling on the walls. The costuming is also pleasing to the eye, especially the hoop skirts and old fashioned dresses of the ladies. The men also wear the clothes of the period, but modern Broadway haircuts were not in style in the "sixties," neither do we expect to see soldiers in time of war in spotless uniforms.

The exteriors are of considerable natural beauty, and this is greatly enhanced by the excellence of the camera work. The action is very slow, except for the chase after the spy and the collapse of the bridge. This is a real thriller.

The plot is so tortuous and unconvincing that it needs little comment. The idea of the heroine, distinguishing herself as a boy and still retaining ladylike characteristics, is so palpably artificial that it would not convince a child. It is upon this that the semblance of a plot is constructed.

The cast is satisfactory. Helen Eddy does a clever bit and Herbert Standing is a most acceptable old colonel.

E. S.

"THE HIDDEN SCAR"

A Five-Part Original Drama by Mrs. Owen Bronson Featuring Ethel Clayton and Holbrook Blinn. Produced by Peerless Under the Direction of Barry O'Neill for Release by World Film.

Janet Hall Ethel Clayton
Stuart Doane Holbrook Blinn
Dale Overton Irving Cummings
Henry Dalton Montana Love
Dot, their child Madge Evans
Rev. James Overton Edward M. Kimball
Mrs. Overton Mrs. Woodward

"Judge not lest ye be judged" is the powerful theme of "The Hidden Scar." It is the story of a minister who was tempted to practice something other than he preached. The story is fairly strong and it works up to an excellent climax, but all of its dramatic possibilities are not utilized to their greatest advantage. The strength of the story lies in its truthful appeal and our sympathy is entirely with the girl who is the victim of an indiscretion the evidence of which turns on later and almost ruins her life. She is married to a minister and through her child and a friend the skeleton is uncovered, but the friend appeals to the better qualities of the husband and he practices what he preaches by forgiving his wife.

The story is entirely logical. The settings are on the whole good and the photography is well up to the average. The cast is satisfactory, though Holbrook Blinn is wasted in his limited part. E. S.

VITAGRAPH GENERAL FILM LIST

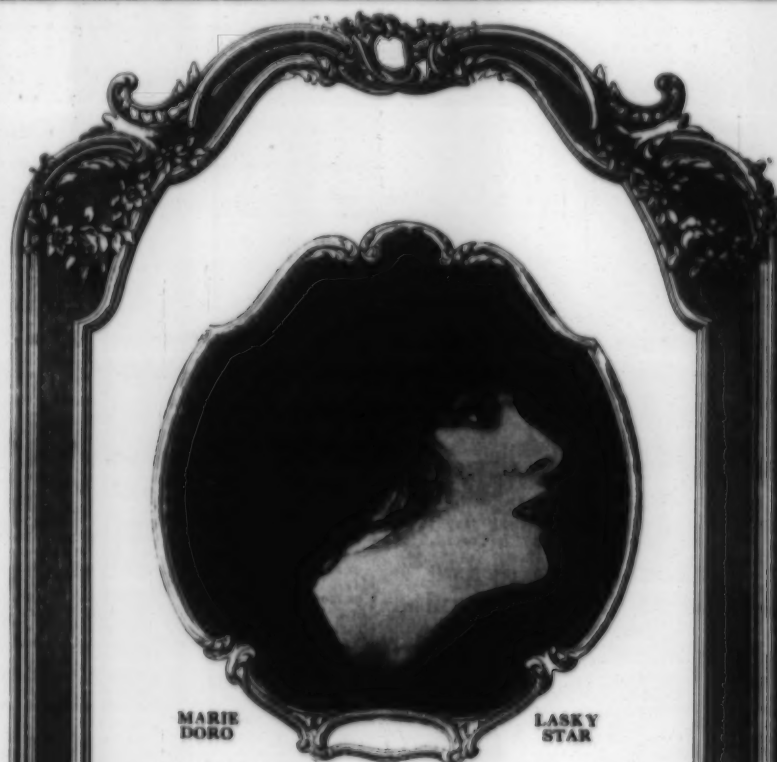
During the week of October 16 the Vitagraph Company releases five reels of film through the exchanges of the General Film Company. On October 16, "The Curse of the Forest," a one-part motion picture, shows methods of fighting and the devastation which follows in the wake of a forest fire. It was taken by Director William F. S. Earle for the Vitagraph Company in co-operation with the Pennsylvania Department of Forestry. The picture had its first public showing at the Convention of Wild Life League at Conneaut Lake on September 5. The fire which Director Earle photographed occurred in the South Mountains of Franklin County, Pa. It covered a large area and a number of the fighters were severely burned. The Pennsylvania Department of Forestry has received a copy for its files as a return courtesy for permitting Vitagraph's camera forces to appear on the fighting line. The next release—that of October 20—is a one-reel picture entitled "Strong Evidence."

On Saturday, October 21, the Broadway Star Feature, entitled "The Harbor of Happiness," is released. This subject was directed by Van Dyke Brooke and features Leah Baird.

PETERS SIGNS CONTRACT

House Peters, the well-known motion picture "heavy," has just signed a contract in New York with Morosco-Pallas and will accordingly again appear on the Paramount Program, where he has gained wide popularity in the past. Under the Famous Players and Lasky brands, Mr. Peters became established as a screen actor of unusual dramatic ability.

JUAN DE LA CRUZ, leading man for Edna Goodrich in "The House of Lies," the Morosco-Paramount photoplay, received pleasant memories of Paris student days recently. At the French Red Cross benefit in collaboration with Mlle. Deroy, of the Theatre d'Athene Paris, he presented a tabloid scene from Oscar Wilde's "Salome" and won great applause.



MARIE DORO

LASKY STAR

THE Exhibitor who has said to himself, "I am going to run the Paramount Program," should remember that there's almost as big a breach between saying and doing as there is between failure and success.

Greatest Stars on Earth
IN THE
Greatest Plays Yet Filmed

CURRENT RELEASES**Lenore Ulrich**

IN

"The Intrigue"

Produced by Pallas

Released by Paramount, Oct. 9th

Vivian Martin**"Her Father's Son"**

Produced by Oliver Morosco

Released by Paramount, Oct. 12th

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.



DORIS KENYON,
The Film Favorite, Whose Work Has Been
Spoken of as "Somewhat Different."

READY FOR MARKET

World Film Has Long List of Big Features
Awaiting Release

A fact of great interest to exhibitors throughout the country is contained in an announcement from the World Film headquarters that the corporation in question has an unusually large stock of marketable product actually in hand and ready for customers. The list of World-Brady pictures now complete and awaiting release is as follows:

October 16, Ethel Clayton and Holbrook Hilton in "The Hidden Scar"; October 23, Gail Kane in "The Scarlet Oath"; October 26, Lew Fields in "The Man Who Stood Still"; November 6, Robert Warwick and Gail Kane in "The Heart of a Hero"; November 13, Ethel Clayton and Carlie Blackwell in "The New South"; November 20, Alice Brady in "Bought and Paid For"; November 27, Gail Kane in "The Man She Married"; December 4, Robert Warwick, supported by June Elvidge and Mollie King in "All Men"; Dec. 11, Clara Kimball Young in "The Rise of Susan"; Dec. 18, Marie Dressler in "Tillie's Day Out"; Dec. 25, E. K. Lincoln and June Elvidge in "The World Against Him"; Jan. 1, Alice Brady in "A Woman Alone"; Jan. 8, Gail Kane and Carlie Blackwell in "On Secret Service"; Jan. 16, Robert Warwick, supported by Doris Kenyon, in "A Movie Romance"; Jan. 23, Gail Kane in "Her God"; Jan. 30, Ethel Clayton and Carlie Blackwell in "The Wall Beyond"; Feb. 6, Robert Warwick in "The Man Who Forgot"; Feb. 13, Alice Brady in "The Girl and the Wager"; Feb. 20, Marie Dressler in "Tillie's Divorce Case"; Feb. 27, Alice Brady in "Darkest Russia"; March 6, Ethel Clayton and Carlie Blackwell in "Intestines"; March 13, all-star cast in "The Honor of the Waynes"; March 20, Robert Warwick in "Laffitt, Pirate"; March 27, Marie Dressler in "Tillie's Love Affairs"; April 3, Alice Brady in "The Madness of Helen"; April 10, Lew Fields in "The Castaway"; April 17, Ethel Clayton and Carlie Blackwell in "The Evil Way"; April 24, all-star cast in "Shall We Forgive Her?"; May 1, Alice Brady in "Sinners"; May 8, Marie Dressler in "Tillie's Misadventure"; May 16, Robert Warwick in "The Page Case"; May 23, Ethel Clayton and Carlie Blackwell in "Girls Astray"; May 29, Alice Brady in "Fin."

COMMENT AND SUGGESTION

(Continued from page 21)

that those who will persist in writing such stuff be compelled, if possible, to limit their observations to instances susceptible of proof. Articles of this character work incalculable harm to the industry, incite censorship activities and generally tend to injure the business. There is no justice in the endeavor to make the screen the scapegoat for every iniquity practised under the sun.

Despite all that has been said against it, the deathbed scene in the films continues to occupy a prominent place in the directorial mind, and many otherwise admirable pictures are marred by wholly unnecessary prolongations of episodes of this character. There are times when the dissolution of some one is necessary to the action and development of the story, but there is seldom a need of lengthening these moments so that they become fixed in the spectator's mind to such an extent that they envelop the entire production in a mantle of gloom. On many occasions these scenes are totally unnecessary and might be avoided by the use of a sub-title or insert. Why not cheer up a bit?

LOUISE FAZENDA, who was "discovered" by Mack Bennett and who decided on a moving picture career instead of four years at Stanford University, has fallen into Ethel Lane twenty times lately. Smilingly, Miss Fazenda declares she does not mind that, but she has modestly requested that in future when she does "water stuff" she be allowed to wear a bathing suit.

PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—A company to manufacture children's pictures only has been organized with Dr. C. Bachman at its head. The studio location is Glendale.

A house-party at William Russell's ranch in Santa Barbara was one of last weekend's events in Southern California filmdom. Mr. Russell's guests numbered seventeen and comprised two motor parties from Los Angeles. For two days the ranch was the scene of much activity and part of the entertainment provided by Mr. Russell was a horse-back ride into the mountains back of Santa Barbara, where a barbecue was in readiness. On the return to the ranch after night-fall, the party, still in riding costume, held an impromptu dance, with Sherry Hall and E. A. Kaufman providing the piano accompaniment. Mrs. Elizabeth Smith, mother of Viola Smith of the Universal Company, was the official chaperon and the house-party disbanded on Monday morning. The guests comprised:

V. R. Day, Viola Smith, Albert Russell, Mrs. Elizabeth Smith, Rena Rogers, Charlotte Burton, Frank Borzage, Sherry Hall, George Abner, E. A. Kaufman, Harvey Clark, Anna Little, Alan Forrest, May Cloy, Mr. Kolb, George Sargent and Mabel Condon.

At the Selig Studio

The Zoo Studio is a veritable Algerian city these days, with real Arabs and professional Arabian dancers making for the realism of the "Garden of Allah" production.

Helen Ware, the "Dominie" of this picture, is enjoying this wonderful role and regrets the thought of when it will have been completed.

Director Colin Campbell requested a realistic fight in one of the "Garden of Allah" scenes. The actors entered into the spirit of the fight so enthusiastically that none came out without some bruise. Much vengeance is being promised in case of a re-take.

Under the direction of E. A. Martin, a ten-reel Western feature, "The Light of the Western Stars," is ending completion. It co-stars Beulah Elyon and Tom Mix, with George Pawcett, Frank Campeau, Charles Gerard and Victoria Forde among the supporting cast.

With Ince-Triangle Players

Business Manager E. H. Allen reports many new activities at the studios of Thomas H. Ince. All the players and directors are busy, there are no let-outs and general contentment seems to prevail.

Enid Bennett has arrived at this studio. She was contracted in the East by Mr. Ince and is to be featured in a picture now being prepared for her.

The method of tri-starring its popular players is one that seems to have been permanently adopted at this studio. A new instance is that of Louise Glaum, Dorothy Dalton, and Charles Ray, in a production by Alice C. Brown.

John Lynch, perhaps the newest addition to the Ince scenario department, is proving himself a prolific and strong writer. He has given Frank Keenan and William Desmond some particularly fitting vehicles. Director Walter Edwards has just completed a Lynch story which will present Mr. Keenan in a popular Southern characterisation.

Director Reginald Barker has returned from two weeks in Yosemite, which vacation he utilized in picking out locations for a forthcoming feature.

William S. Hart, supported by Margery Wilson, is in the midst of a story by Monte M. Katterjohn. It gives opportunity for much gun-play. J. J. Dowling and Milton Ross are part of the supporting cast.

A unique character on the lot these days is Ah Woo, an eighty-five-year-old Chinaman. He is working in the William S. Hart picture and it is his first experience of this nature. The players address him as "Emperor," and the compliment brings forth a nod of dignified acknowledgment.

Director Raymond B. West and Louise Glaum are training a marmoset, a member of a monkey tribe of South America, which is to appear in the West picture with Miss Glaum.

Frank Keenan and Enid Markey are being co-starred in a story by Lanier Hartlett entitled "Jim Grimshaw's Boy." Robert McKim is a principal supporting member. Reginald Barker is the director, Charles Kaufman photographer, and Robert Brunton provides the art direction.

Charles Gunn was one of the Ince-ites who attended the circus one night last week. It happened that Mr. Gunn was standing, a bag of peanuts under each arm and feasting out of a third bag. Frank Keenan, corraling the Ince players, ballyhoed to them and the hundreds of others in attendance. "Ladies and Gentlemen, you see before you the champion peanut-eater of the world!" etc., etc. The publicity was a little too much for Mr. Gunn, and he made a quick disappearance.

With the Lasky Players

Mae Murray has returned from New York and is happy to again be in Southern California.

Wallace Reid weekendend in San Francisco, together with Kenneth McGaffey, head of the publicity department. Herman Wobber, of the Progressive Motion Picture Company, and Jack Partington, manager of the Imperial Theater, were hosts to Mr. Reid and Mr. McGaffey, who also stopped off at Fresno and the Kinema Theater as the guests of Oliver Kehrlein.

If there is any doubt of the demand for Elliott Dexter as leading man at this studio, harken to this program of a few days ago. In the morning Mr. Dexter did leading-man scenes for Marie Doro, under the direction of James Young; at noon he played opposite Blanche Sweet at Director Marshall Neilan's request; and just before sundown he took introductions as leading man for Mae Murray, with Robert Leonard directing.

Edward J. Le Saint seems to have Sesame Hayakawa as a permanent leading man. He has just completed "The Soul of Kura-San," with Myrtle Stedman in support. His next picture will feature Hayakawa with his wife, Tsuri Aoki, playing opposite him.

Another notable to establish a home in the Hollywood foothills is Director George H. Melford. He owns much property in Glendale, but the appeal of the foothills decided for him where his residence would be, and he finds himself a neighbor to Frank Reicher, Wilfred Buckland, and Milton E. Hoffman, of the Lasky forces, as well as Oscar Apfel, William Farnum, and many representatives of Hollywood's various studios.

Hobart Bosworth is in daily training at the Los Angeles Athletic Club in preparation for his big role in "The Darling of the Gods" production, which is scheduled for C. B. De Mille's direction when the latter returns from a forthcoming trip to New York.

Cleo Ridgely and Wallace Reid will co-star in a new production now under way.

Director Frank Reicher has Fannie Ward as his leading woman in a picture in which Miss Ward's costume in a majority of the scenes is said to be merely overalls.

Blanche Sweet, under the direction of Marshall Neilan, has completed "The Tides of Barnegat." The support comprised Tom Forman, Elliott Dexter, Lillian Leighton, Harrison Ford, Mrs. Lewis McCord, and little Billy Jacobs.

Cecil B. De Mille had a happy thought the other day for obtaining a realistic battle scene. He offered a \$50 prize to the victors, put "Happy," the Lasky demon property man into the conflict, divided the fighting forces into two sides, and at the end of three minutes he had secured the desired fight scene—and "Happy" was the owner of the \$50 award.

Director Frank Reicher completed "The Black Wolf" last week, and immediately his star, Lou Tellegen and Neil Shipman, who played opposite him, took their departure in opposite directions and on opposite missions. Mr. Tellegen returned to New York to begin rehearsals for a stage production and Miss Shipman went into the Sierra Madre Mountain for a week of camping-out vacation.

Recent Keystone News

Al St. John is again at work at this studio after several months in the East with Roscoe Arbuckle's company.

Ford Sterling is back from a three-week vacation and at work on a new production. So also is Harry Gribbon, who has almost decided to return to the musical comedy stage, but whose final decision was for Keystone.

Tom Kennedy's hair caught fire in a recent scene in a new comedy. Louella Maxam was the heroine who extinguished the blaze.

Mack Swain's only vacation has consisted of week-end trips to his up-to-date hog ranch, sixty miles out of Los Angeles. Mr. Swain is planning the erection of a house on this property and claims it is to be kept open for his photoplayer friends. Its site is about a mile from the money-producing hog ranch.

Mabel Normand, in an interesting article entitled "A Girl's Career in Motion Pictures," relates a number of her experiences in the making of Keystone. So you know it must be interesting.

At American Film Studio

Kolb and Dill are headlines in one of the few companies now active at this Santa Barbara studio.

Richard Bennett is making the last scenes of his final picture this week.

William Russell, lead in the "Diamond from the Sky" eight-reel sequel, motored to San Francisco for a few days of vacation before beginning a new William Russell feature under Ted Sloman's direction.

Rena Rogers, who played opposite Richard Bennett, has come down to Los Angeles to rehearse a picture with a feature film company.

Frank Borzage completed his final five-reeler, "Immediate Lee," which he directed and which features Anna Little and Mr. Borzage, and has gone to Salt Lake City on a week's visit with his parents.

C. Rea Berger, director of Clifford How-

ard's feature picture, "Purity," is one of the directors now busy at this studio.

Mary Miles Minter has begun a new feature under James Kirkwood's direction.

One of the scenes of a picture being made by William C. Dowling was the duplicate of the Sing Sing electric-chair room.

"Pop" Hoadley and Al Santell are two of the busy scenario writers at this studio.

Clifford Howard, scenario editor, has particularly good and well defined ideas for the variety of story for which this company is in the market. Mr. Howard is a successful author as well as photoplayer-wright.

Balboa Studio Events

President H. M. Horkheimer is directing the steady growth of the Balboa studios, while E. D. Horkheimer is taking care of the New York representation for this company.

J. R. Willis is completing a new animated cartoon of the "Rastus-Fraid-er-Nothin'" series, with Clarence Brotherton as the photographer.

Norman Manning, business manager, purchased ten thousand books last week to be used for library settings.

Calder Johnstone is now a Balboa-ite. Mr. Johnstone is one of the most experienced scenario writers in the industry and is a notable addition to the Will M. Hitebey scenario department at this studio.

Corene Grant is again at Balboa and has been cast in the new serial which will feature Ruth Roland and Roland Bottomley.

"A Neglected Wife" is the name of the new serial. It has Harry Harvey as director, and Ruth Roland in the title-role. Frank Erlanger, Gordon Backville, Mignon LeBrun, Myrtle Reeves, George Thelen, Gloria Payton, and Bruce Smith are other Balboa-ites busy at this studio.

Yorke-Metro Players

Fred J. Balshofer, manager of this studio, has added his invaluable voice to the new denunciation of censorship. It was by way of a telegraphic communication to David W. Griffith, who is about to start a campaign to abolish the censoring of screen productions.

The making of "Big Tremaine," with Harold Lockwood and May Allison in the leading roles, continues to be the big activity at this studio. This story from the novel by Marie Van Vorst, is almost completed and a new Lockwood-Allison script is in preparation.

Grace Kingsley, motion picture editor of the Los Angeles Daily Times, was the guest of Mr. Lockwood and Miss Allison last week at the studio. Seymour Tally, owner of one of the best known of the Los Angeles theaters, also watched the making of some of the "Big Tremaine" scenes, the settings of which are particularly elaborate.

May Allison is studying French, reports Bennie Zeidman, who adds that already she is proficient in saying "Parley vous francs" and "ou!"

Director Henry Otto is playing a small, but important part in the "Big Tremaine" feature he is directing. Before adopting the latter profession, Mr. Otto was considered one of the finest "heavies" in the profession. That was during his work with the Selig Company.

One may expect to be attacked by California bees at almost any time. Thus, it was not a particularly surprising, though very painful experience, when a bee-hive overturned by one of the property boys, settled its occupants on the Yorke-Metro players. The occasion called for much liniment and the rest of the day off.

At Christie Company's Studio

Here comedy is rife, pretty girls plentiful, juvenile leads busy, stories in readiness three and four in advance, and growth and activity evident in every department.

Director Al Christie makes a two-reel picture a week, and Director Horace Davey finishes a one-reeler and begins another every seven days.

Four releases was the product last week by this company. They were "Folied," "The Seminary Scandal," "Catching That Burglar," and "His Baby."

Business-manager C. H. Christie has added exchanges in Toronto and Philadelphia to his release list.

All developing, printing, titling, and tinting is now being done at this studio, as the new photographic laboratory has been finished and is complete in every detail. Novel title effects are to be introduced with the first two-reel release by this company.

A series of six two-reel comedies, now under production by Director Al Christie, have William E. Wing as their author. There will be a distinct variety in the subject matter and the entire six will make for "A Better Comedy" idea, which is the slogan of the Christies.

Ethel Lynn, Nolan Leary, Harry Ham and Billie Rhodes are the principals in a comedy under production by Horace Davey.

Stella Adams plays a colored part, Betty Compton a fluffy-haired stenographer and Neil Bruns and Ed Barry tough-character roles in a current Al Christie-directed picture.

Roaming With Signal Players

This a-gyping band of photoplayers is now camped at the entrance to the Yosemite Valley, where they expect to remain until the snow flies. All exteriors will be made there and a car will be chartered to take the company elsewhere for several

days when the making of interiors or railroad stuff is necessary.

Procuring "extras" is a difficult task in this section. The following is an instance: Director J. P. McIlwain sent out a call for "extras." A group of men sitting in front of a small store was approached. An old veteran undertook to be spokesman and what he said carried weight with the entire party. "Not me, by cracky. I was down to Los Angeles here a spell back and, Mister, I seen a plenty o' them movie fellers running around town all painted up and lookin' like a lot o' ready made clothin' signs and I see right then I see, 'I sure hope nobody never asks me to doll and primp myself all up like that just to git my plecter tuk, becuz, if he does, I see, 'if he does him an' me a-goin' to have a argument. No, sires bob. Not for me. Them as likes it can hev it, but not for me.'" A political argument was renewed and the Signal emissary had to look elsewhere for extras.

Louella Mazam is leaving the Keystone Company to join her husband, William Brunton, who is one of the Signal players.

With the Kalem Players

Director James W. Horne is completing "The Harvest of Gold," a story which covers the great orange industry and irrigation projects of California. The cast includes True Boardman, Frank Jonason, H. E. Bradbury, Ed Clisbee, Karl Formes, Jr., Hart Hoxie and others.

Maria Sala, playing the title-role in "The Girl from Frisco" series, sustained a broken nose in the thirteenth scene of the thirteenth episode. Miss Sala will be remembered for her work in the "Stingaree" and the "Social Pirates" series.

Holin Studio Gossip

Fire destroyed the Pacific Film Laboratories in Hollywood, from which the Holin Company have but recently moved. The morning following a fire also broke out in the new studio, but was put out before any damage was done.

Bebe Daniels, leading woman in Holin Comedies, is of Spanish parentage. This accounts for her being the sole one of this company who enjoyed the enchiladas provided the company at noon-time on location recently.

Billy Fay is again at work at the studio, after several months in a hospital as the result of a broken knee-cap sustained in a scene.

"Lonesome Luke" hardly merits his cognomen, for hasn't he just become the owner of a new Chandler six?

Harry Pollard is another new motorist. He is practising the art of driving on the hill back of the studio. Reports say that so far he has injured none of the landscape.

This studio is being put into readiness against the approach of the rainy season.

At the Fine Arts Studio

Lloyd Ingraham has returned from New York and is directing Lillian Gish in a new feature picture.

Douglas Fairbanks arrives this week after a leisurely trip from New York on which he made many stops. A new production awaits his return.

Wilfred Lucas is working on what is his greatest character delineation since his work as Carter, the bookkeeper, in "Accutted." Paul Powell is directing Mr. Lucas.

W. E. Keefe, publicity expert, is awaiting the return of Mr. Griffith pending certain announcement to be sent forth from this studio. Meanwhile Frank E. Woods, studio manager, is busy perfecting many plans not yet ready for announcement.

And Mary H. O'Connor presides at a busy scenario desk.

Pollard Players in San Diego

The second Margarita Fischer production under Harry Pollard's direction is entitled "Miss Jackie of the Navy." In it are said to be some of the weirdest night scenes ever filmed. They comprise dances by the negro voodoo worshippers of the West Indies. Jack Mower plays opposite Miss Fischer in this picture. He suffered the breaking of several of his ribs during the taking of a strenuous fight scene on the San Diego wharf.

Others in the cast of this picture are Joseph Harris, J. Gordon Russell, John Stepping, and Beatrice Van. Julian Louis Lamothe is responsible for the scenario. A twenty-eight-foot python works with Miss Fischer in this second of the Mutual series.

At Universal City

Charles R. Rankin has returned from New York, where, for the past few months he has been in charge of the selling end of the feature film department.

Vice-President and General Manager H. O. Davis served as host to the Southern California Editorial Association on a visit to this film city.

Douglas Gerrard, director and actor, was chosen by Mr. Davis last week to deliver a lecture to the Los Angeles Y. M. C. A. on the subject of "The Motion Picture Industry."

Claire McDowell, with Roy Stewart as her leading man, is being featured in a five-reel story by Willard Mack, and entitled "Mixed Blood." J. Grub Alexander scenario-ized Mr. Mack's story, which is being directed by Charles Swickard.

Director Fred A. Kelsey has completed the two-reel drama, "Inspected and Condemned," written by E. Magnus Ingleton, and featuring L. C. Shumbway, with Louise Lovely opposite.

THOMAS H. INCE'S STUPENDOUS PHOTO SPECTACLE SUCCESS CIVILIZATION



PRESIDENT WILSON, CHIEF DIRECTOR of the UNITED STATES congratulating THOS. H. INCE, CHIEF DIRECTOR of the CINEMA on his production "CIVILIZATION" and the message which it carries to mankind.

Captain Leslie T. Peacocke is again part of the scenario staff of the Universal Company. He came down from Northern California, Saturday, Sept. 30, and immediately assumed a scenario position at Universal City.

Dorothy Davenport and Lee Hill are the principal characters in the two-reel picture, "The Ivy and the Oak," directed by Donald Macdonald.

Cleo Madison and Wedgewood Nowell play the featured leads, with a strong supporting cast, in director Rex Ingraham's five-reel photodrama, "The Reward of the Faithless."

The tenth episode of "Liberty—a Daughter of the U. S. A.," has been completed by Director Jacques Jaccard. It features Marie Walcamp with Jack Holt opposite.

Roy Stewart and Violet Schramm are featured in the two-reel Phillips Smalley picture, "Two Rebels." Fred Myton scenario-ized this story.

Myrtle Gonzales, while playing the lead with Director Lynn Reynolds' company in the mountains near Hume, Cal., was taken suddenly ill as the result of the eight-thousand feet above sea-level altitude. She has recovered and is again at the studio.

Two new Universal babies arrived last week at the homes of two well known Universalites. Jack Mulhall is the father of a boy, and Milton Moore, expert cinematographer, and Laura Oakley Moore are the parents of a girl whom they consider naming "Universal."

Peggy Coudray spent a recent week in the Universal hospital, having been taken ill during the making of a picture.

Dorothy Phillips is another of the "was-injured" brigade. She jumped from an automobile before it had entirely stopped and suffered a severe hurt to her ankle.

Director Lloyd Carleton is featuring Gretchen Lederer and Emory Johnson in the five-reel picture, "Of Such is the Kingdom of Heaven."

Eddie Lyons and Lee Moran are the "Two Small-Town Romeos" being directed by Louis Chaudet for the Nestor program.

E. Magnus Ingleton is the author of "The Mouse," which has been increased from one reel to two and is under production by Douglas Gerrard, with Ruth Clifford as leading woman.

J. Warren Kerrigan's company has a Chinese employee who "doubles in brass" so to speak. He performs the homely chores

about the Kerrigan household and when a Korean is needed in a Universal picture, Tom Sunoor is sent for.

Director Allen J. Holubar has completed "The Double Topped Trunk" in one reel. He played the featured lead with Gretchen Lederer opposite.

Hobart Henley will play the lead in a five-reel picture by Willard Mack entitled "Little Italy." Gertrude Selby plays opposite Mr. Henley.

Jack Holt had his first experience in bull-dogging a steer last week in the "Liberty" serial. Mr. Holt has had much experience on the plains, but never before has such an accomplishment been required of him.

Ben Wilson and Neva Gerber are being featured in the series of five two-reel mystery episodes, the screen version of "The Voice on the Wire." Stuart Paton is the director.

Dorothy Phillips and Lon Chaney are playing the leads in Ida May Park's story "The Piper's Price," under the direction of Joseph De Grasse.

Ella Hall will be featured in the five-reel photo-drama, "Mary, Keep Your Feet Still," under Jack Conway's direction.

Lasky Hollywood Studios Described by Mabel Condon, October 21st Issue



CONWAY TEARLE.

Conway Tearle has started work with Clara Kimball Young on her new picture. Mr. Tearle's part in the scenario calls for acting that runs the gamut of emotions. His make-up in the underworld bits of the story will remind his admirers of the Bill Walker part he played in the Shaw comedy, "Major Barbara," last winter.

EPISODES IN SERIES

"TO SAVE THE SPECIAL"

Tenth Episode of "The Hazards of Helen" Series. Featuring Helen Gibson. Produced by the Kalem Company Under the Direction of James Davis. Released Oct. 14th.

The Operator at Lone Point. Helen Gibson plays the role of Helen Gibson. P. S. Pembroke plays the role of George Routh. Ray Lincoln plays the role of Ray Lincoln. G. A. Williams plays the role of G. A. Williams. Helen Gibson shows her prowess as a horse woman in this thrilling episode. After a long chase she overtakes a runaway team of bronchos and leaps from her own horse to that of one of the pair and gets them off the track just in time to escape a train. Then she loses control of them, is thrown out and a terrific explosion occurs with the upsetting of the wagon, for it contains a load of dynamite. P. S. Pembroke plays well his part of the admirer of Helen, who gets in trouble through his zeal as a foreman. All the other characters play their roles realistically. A good deal of skill has been shown in the handling of the runaway for which praise must be accorded to the able director. It is excellently photographed.

"THE HAZARDS OF HELEN"

"The Blocked Track"

One-Reel "Hazard of Helen" Featuring Helen Gibson. Directed by James Davis and Released by Kalem, Saturday, Oct. 7. Some day we will find adjectives enough to describe Helen Gibson's daring and athletic prowess. In this one-reel episode of the series that will probably, like Tenyson's brook, run on forever, she is forced to climb a tree to escape the pursuing "heavy." Then from the topmost branch of the tree she swings through the air and lands atop the tender of the speeding train. The feat is every bit as thrilling as it sounds. Having described the thrill there is little left to say about any "Hazard." In the present case it is the pay car that is in danger and that is saved by Helen's daring. She succeeds in warning the engineer and freeman of the crooks who are riding the car and once more saves the road a few dollars. P. S. Pembroke, G. A. Williams and George Routh are others seen to advantage in this story by E. W. Matlack. The direction of James Davis is well up to the standard. P.

"THE FORBIDDEN ROOM"

The Sixth Episode of the "Beatrice Fairfax" Series Featuring Harry Fox and Grace Darling. Produced by the Whartons for Release by the International.

"The Forbidden Room" is by far the best of the present series, in that it has a well constructed plot with plenty of action. It has to do with the assignment of Jimmy Barton to get a story concerning a gang of counterfeiters. In the course of his investigation he sees a girl attempt to leave a house and then be dragged back. This girl was the secretary of a man and has discovered that he was the leader of the band of counterfeiters. Her fiancé writes to Beatrice Fairfax about the absence of the girl and she starts to search for. The investigations of both she and Jimmy Barton lead along the same track, and through the missing girl the den is found and after an exciting time the girl is returned to her fiancé and the counterfeiters are arrested.

There is plenty of virile action and the story is quite probable. Harry Fox and Grace Darling continue satisfactorily in their roles of Jimmy Barton, the reporter, and Beatrice Fairfax, the big sister of the lovers. E. S.

"GRANT, POLICE REPORTER"

First Episode, by Robert Ritchie. Produced by Kalem Company under Direction of Robert Ellis. Released on General Film Program, October 11.

Tommy Grant. George Larkin. "Mamie the Rose". Ollie Kirby. "Baron". Litchfield. Robert Ellis. Commissioner Brophy. G. Chira. Detective Cadogan. Arthur Albertson. City Editor Mansfield. William McKay.

Tommy Grant appears as a hustling young reporter. City Editor Mansfield tells him to keep after Commissioner Brophy. The young writer doesn't meet with much encouragement at Police Headquarters, for Brophy disapproves of his impetuous ways and forbids him coming around. Grant is only discouraged for a moment. He starts sleuthing around after "Baron" Litchfield. In the office of a big hotel Grant sees Brophy writing. Later, the reporter rescues some writing from the waste paper basket. He unravels a difficult cipher, leading to the discovery of a trunk full of stolen goods in Mamie's room. He is attacked by the "Baron," and is getting the better of the crook, when Mamie stabs him. Detective Cadogan rescues the reporter. It is quite a feather in his cap when Grant receives the congratulations of Brophy for helping to land the crooks. Praise should be awarded for the fine scenes shown in the editorial and police headquarters offices. The direction is evidenced by the way the interest is sustained by swift action and proper development of the plot. The photography is fine.

"THE SCARLET RUNNER"

"The Girl and the Car"

Twelfth and Final Episode of "The Scarlet Runner" Series, Produced by Vitagraph under Direction of Wallace Van and William P. S. Earle. For Release on V. L. S. E. Program, Dec. 18th. Featuring Earle Williams, Edith Storey, Charles Kent, Julia Swayne Gordon, Arthur Lehman, and Nellie Anderson.

The last episode of this unusual serial is replete with thrills. Christopher Race, played by Earle Williams, enters a big road race with the remodeled Scarlet Runner, and is given to understand by his uncle that he will benefit in more ways than one by winning it. All the excitement attending an affair of this kind can be had by seeing this picture. The tremendous speed of the cars in the race results in a wreck that is spectacular. The Scarlet Runner wins, and its owner claims the heart of Dorothy Herbert, despite the intrigue of Mme. du Guesclin and her scheming nephew. It is an appropriate ending for an excellent serial. E. G.

"THROUGH BOLTED DOORS"

Fifth Episode of the "Shielding Shadow." Produced by Astra Under the Direction of Louis Gasnier and Donald MacKenzie for Release by Pathe.

From beginning to the end of the fifth episode there is the same consistent punch and pervading atmosphere of mystery that characterized the preceding releases. In this episode the plot concerns the efforts of Leontine to recover the confession of "One Lamp Louie," which implicates her husband. In quest of the paper, Leontine follows her husband to a gambling house. Ravenger, who tries to assist her is taken prisoner. However, with the assistance of the "Shielding Shadow," Leontine manages to keep the paper and makes her escape, but Louie gets his hands on the document and destroys it.

The "Shielding Shadow" is of more importance in this than in any previous episode. This fact deepens the mystery. The settings and photography are well up to the standard. E. S.

WRITER AND DIRECTOR WED

Thelma Parker Hull, a scenario writer, and William Adams, a director for the William Fox Company, were married Sunday by City Clerk Scully. The bride had been married before. She is the daughter of Mr. and Mrs. Charles Parker, of Brooklyn, and is 18 years of age. The couple will reside at the Hotel York.

EDWARD JOSE A FATHER

Edward Jose, well-known Pathe director, is the father of a nine-pound baby daughter, the event having occurred Friday, Oct. 6. Helene is the name selected for the first baby in the Jose family, that having been the name of Mr. Jose's mother.

VENEZUELAN VISITOR

Senor Juan Lahoud, a son of one of the most prominent exhibitors in Venezuela, has been in this country transacting business for his father's interests. Senor Lahoud is an accomplished linguist, speaking English, French and Spanish fluently. He is an author of considerable merit, having placed several scenarios, and has recently arranged for a number of the latest American features and one of the large serials. He purchased his fourth Power's Camera-graph machine, which is on its way for installation in one of his father's theaters.

He has recently been considering appearing on the screen with one of the big companies here, simply to demonstrate his ability as an actor.

HUGHES AND CENSORSHIP

Delegation from National Association Discusses Question with Nominee at Essex Country Club

While he refused to make a formal statement of his views concerning censorship, Charles E. Hughes, presidential nominee of the Republican party, gave a delegation of film men from the National Association of the Motion Picture Industry, which met him Saturday at the Essex Country Club, West Orange, N. J., the impression that the business would suffer no injury at his hands if he should be elected.

W. W. Irwin, chairman of the executive committee, made the formal inquiry, pointing out that the motion picture business has become one of the most important mediums for the transmission of human thought and that twenty million persons a day view the films. He went on to show the dangers of censorship and the ill it had worked wherever it was in effect.

"What we ask, Mr. Hughes," said Irwin, "is an expression of your views upon the principle of censorship, which we deem so important not only to ourselves but to the people."

In response, after explaining that his remarks were purely informal, Mr. Hughes pronounced an eulogy of the films, giving it as his opinion that the possibilities of the screen were even now only faintly appreciated by the people.

The impression gained by the members of the National Association was that he is opposed to the principle of censorship; that any censorship must necessarily be viewed with misgivings, as history has proven it leads to abuse; that it is dangerous to submit the public conscience to a board, although there are many who think they are well qualified to judge on behalf of the public.

Mr. Hughes further expressed the idea that Federal censorship would in no way affect State or local censorship and that he was opposed to any Federal action which could not be justified by a Federal exigency.

Immediately after meeting the delegation Mr. Hughes permitted himself to be photographed, with them, and alone.

The film delegation motored to the Essex Country Club in a dozen cars, preceded from Jersey City by an escort of motorcycle policemen.

A luncheon was served to the men, after which speeches were made by ex-Senator Colby, Mayor Raymond of Newark, Lee A. Ochs, William A. Brady and Charles Hespe, head of the New Jersey Exhibitor's League.

HELEN STARR LEAVES

Helen Starr, for the last year editor of the Universal scenario department in New York, has gone to the Pacific Coast to join the Universal forces there.

Miss Starr is a versatile young woman having played in stock, vaudeville, and the legitimate, in addition to having done magazine and newspaper work. She was formerly editor of *The Mutual Girl Weekly* and a contributor to *Real Life*. Her articles have appeared in all the leading publications devoted to the interests of women as well as in the standard magazines.

WHY SHE REMAINED

Marguerite Clark's Reasons for Renewing Contract with Famous Players

Because she believed it would involve too great a sacrifice, and owing to the fact that she realizes that she reaches a greater number of people by remaining in the films, Marguerite Clark turned her back upon the lure of the footlights to renew her contract with the Famous Players Company.

J. Searle Dawley, with the completion of the Ann Pennington picture, "The Rainbow Princess," resumes direction of Miss Clark and under him she will appear in "Miss Bigamist."

Though Miss Clark confesses she is not insensible to the attraction of the speaking stage, she is confident of having made a wise decision in remaining a luminary of the screen. All rumors have now been set at rest and Miss Clark's numerous admirers may rest confident that they will have the opportunity of seeing her in photoplays from the Famous Players studio.

THE SCREEN CLUB MOVES

The excellent growth of The Screen Club found that organization cramped in its recent quarters at Forty-seventh Street. Consequently a five-story building at 117 West Forty-fifth Street was leased for a term of years and reconstructed for the club's purposes. On Thursday, Oct. 5, The Screen Club officially moved into its new quarters. A grill and dining room will comprise the ground floor, the parlor and lounging rooms will be on the next floor, while the pool-room will be on the third floor. The reading and writing room and library will occupy the fourth floor. All the rooms are spacious and airy, and the decorations are luxurious, but still in absolute good taste. The upper floor has been divided in chess, checkers, and card rooms and the club offices. An impromptu celebration marked the closing hours at the old club house on Saturday night and Sunday morning.

The first event in the new home was the election of officers for the ensuing year. Considering the development of the club and the necessity for increased activities to meet the requirements of its added responsibility, there was a surprising lack of interest in the election as less than 200 members appeared to cast their ballots. The following were chosen: William Quirk, president; Edwin Carowe, first vice-president; Paul Scardon, second vice-president; Oscar Eagle, third vice-president; Anthony P. Kelly, corresponding secretary; Robert E. Welsh, recording secretary; Will C. Smith, treasurer; board of governors for two years, E. K. Lincoln, William F. Haddock, Frank Carroll and Harry Solter. The annual meeting and installation for the newly elected officers will be held on Oct. 28.

The club's big social event of the year, the annual ball and reception will be held as customary in the gold ball-room of the Hotel Astor on Saturday evening, Nov. 18. Already there is keen rivalry for the choice of desirable boxes, and an enthusiasm amongst the membership that bespeaks well for the tremendous success of the coming affair.

IN THE PICTURE STUDIOS

WILL M. RITCHIE, the Balboa writer, has been swamped with letters asking for advice ever since he wrote a series of articles bearing on scenario writing. Now, Mr. Ritchie is a very busy man and has no time for correspondence, but he promises to write a short booklet on scenario writing when he can get time to do so.

MYRTLE STEDMAN has finished her work in the Lasky picture featuring herself and Sessue Hayakawa, the celebrated Japanese actor. She had been "loaned" by Bosworth, Inc., and now a special story will be written for a big male star and herself for another Bosworth, Inc., feature.

The motion picture version of "The Whip," in eight reels, will be acted by Irving Cummings, Dion Titheradge, Paul McAllister, Warren Cooke, Alfred Hemming, Alma Hanlon, June Elvidge, and about 20,000 miscellaneous persons divided between the Saratoga race track and the annual horse show at Long Branch.

HENRY HULL, the young actor who is scoring by his vivid performance of the leading part in "The Man Who Came Back" at the Playhouse, is acting daytimes in the forthcoming photoplay, "The Honor of the Waynes," with Robert Warwick.

The name of Marie Dressler's new assemblage of moving picture fun for the World Film Corporation has been changed from "Tillie's Night Out" to "Tillie's Day Off," as most of the wild scenes in which the star was "taken" at Coney Island occurred in the daytime.

GEORGE FAWCETT, who is scoring a triumph in "The Crisis" and "The Country That God Forgot," two Selig feature film

plays, is visiting friends in Chicago. Mr. Fawcett expects to transact business in New York city before returning to the studio to appear in another feature production.

VISITING nine States, Barry O'Neill toured recently in his own car on a vacation well earned after a year's hard work with the World Film. Mr. O'Neill made it a point not to plan his trip, but to go where fancy led through New England and New York.

MILDRED CONSIDINE arrived here last week from Chicago to begin work in the scenario department of the Monmouth Film Corporation. She is engaged at present in completing the screen version of the "Jimmie Dale" series, written by Frank L. Packard. Miss Considine will devote herself to editing, adapting, and writing scenarios.

CARROLL MCCOMAS, who is playing the leading part in "Seven Chances," now appearing at the Cohan Theater in New York, is the latest acquisition to the International's fashion stars. Miss McComas, in addition to her work in the spoken drama, is posing in the latest creations for the Hearst International News Pictorial.

ONE of the most impressive scenes in "The Flower of Faith," the second of the International's Golden Eagle Features, is the burning of the cabin of Hugh Lee, the unbeliever. Lee, the character impersonated by Frank Mills, refuses to accept the doctrine of the evangelist, and the superstitious country people, take him out to hang him after a picturesque night ride, which ends in applying the torch to the cabin.

SNAP SHOTS

"The adroit press agent is one who creates news, or having news thrust upon him, proceeds to share it with the largest possible part of the public. Unfortunately, the press agent so frequently is forced to resort to the creation of news that he is branded in some circles as a plain, unvarnished liar. With what envy, then, will the gentlemen of the Press consider Marguerite Clark, when she appears upon the screen in 'Miss George Washington,' the story of a girl who could not tell the truth, her next Famous Players production? For five reels Marguerite fabricates, prevaricates, evades, fibs, and just plain 'lies.'"

The foregoing comes from the ever industrious Lloyd Robinson, who doesn't really care a blind tinker's Continental about casting slurs on his own august profession, so long as he can mould his thoughts into printer's type. But you ought to have been present and heard what Pete Schmid, "Curly Welsh," and E. A. Parsons said when the communication was read to them. As a matter of fact, perhaps you wouldn't if your sensibilities are easily offended. The insult to the profession roused the trio as nothing else, except, perhaps, a beckoning hand toward a swing door could have done, only in a different way. It is impossible to report Welsh's Gaelic oaths correctly, and Parsons remarks were even too plain. So there is no alternative save to publish the poem that Pete Schmid wrote on the occasion. It is as follows:

There never was a Schmid that failed to gobble out the truth,
'Twas pounded in his infant brain that he must be a youth,
Of virtue fine and ponderous heft, a true, pure Broadway brave,
Who'd rather die than tell a lie from cradle to the grave;
I'd like to know where this here guy, this Famous Players gink,
Sloughed up his nerve to spiel as if a press-shoot is a finik,
Who don't do nawthin' 'cept step round and loose the lyin' squawk,
It makes me heart boil over, gents, I moves we takes a walk.

So they walked, they may be walking yet. Street cars are scarce and taxi fares a bit high these mournful days.

Aspiring folks who had been secretly counting on watching the world's series scores from the windows of the Bialto publicity offices were grieved to learn that the score board across the street had been discarded in favor of a larger one, erected to face north toward Times Square. Among the most bitterly peeved of the Bialto office inhabitants was "Arthur," the trained goldfish. Under Jay's tutelage "Arthur" kept the water in his globe constantly agitated all Summer rooting for the Giants, and he resented deeply being deprived of a view of the big show at the finish.

Buster Blackton, Jr., has had a pleasant time breaking in all Summer in the directorial game, acting as assistant director in "The Battle Cry of War." Having had an inkling of studio work, the son and heir of Commodore Blackton will proceed shortly to Williams College, where he hopes to make the football team. Can you picture the difference? Having learned how to boss others before the camera, he is now compelled to bow before the orders of the gridiron magnates.

Valentine Grant has interested herself in the "Motion Picture Welfare League for Prisoners." Sidney Olcott is president of the organization. Recently, Valentine appeared before the prisoners in her latest picture, "The Daughter of MacGregor," and was received with great applause, as befitted the bonny beauty. This showing took place at Governor's Island, where all the inmates are of the military cast.

Ain't it funny what a difference just a few miles make. If one can be permitted to take liberties with a well-known song title? Only a few weeks ago Mae Murray, newly arrived in New York from the Pacific Coast, extolled in glowing phrases the beauties of California. Now she has returned to the West, where her next picture is being staged by Famous Players at the Lasky studio. Arrives from Miss Murray a long and detailed wall at her sad parting with Broadway and encomium upon the attractions, delights, enchantments, etc., of the Glorious, Glittering, Gay White Way.

Allowing for the fervor of youth, we submit that the following strain in favor of Miss Betty Page, one of the coming stars in motion picture circles, is worthy of publication. All the more because the writer has evidently picked out the Page smile as something out of the common, a fact which we have noticed ourselves.

Ah, Betty, dear, your magic smile I never will forget
Translated through the silver beams that shone when first we met,
The moonlight made that light divine, we plunged through Fairyland
Into the shadows of dim fate that lovers understand.

The name of the author! Not just now. There are bards who prefer to remain unknown.

We are glad to record that after two weeks confinement to his home, as a result of an automobile accident in which he and Lillian Walker were injured, Wilfred North was able to report again for work at the Vitagraph studio, last week. More power to you, Wilfred, it takes something more than an ordinary auto smash-up to put you out of business.

Now what's a little tumble from an auto, it's fairyland of roses feather-bed
To what's required each day from those wild heroes
Who in the Movies risk their feet and head;

It seems to us there's easier ways of living
Than hopping at a mad director's frown,
We'd rather go along in quiet fashion
Than break our bones in one fine landslide down.

The fact that Pauline Frederick and Marguerite Clark have both decided to remain true to the old love, and allow Famous Players to retain their respective affections, was the cause of much jubilation in local picture circles. Somehow, the names of stately Pauline and dainty Marguerite seem inseparably welded with the company with which the public of the screen has learned to identify them.

Says the World man: "In the Gilded Cage," the cast supporting Alice Brady is uncommonly strong, including Irving Cummings, Arthur Ashley, Montagu Love, Gerda Holmes, Clara Whipple and others. Seems as though it ought to be a powerful cast, or weak golden bars to hold 'em. Otherwise one might look for a lively rush in the climax.

Right from Triangle headquarters we get the information that Douglas Fairbanks began life as a brokerage boy. Furthermore we rejoice to hear that many other stars drifted into public fame in much the same way. Raymond Hitchcock was a shoe clerk, William Hodge a sign painter and Arnold Daly an office boy for the late Charles Frohman.

"Honor and shame from no condition rise,"
So wrote the good old poet sage of yore,
"Act well your part, there all the honor lies,"

Thus wound he up in wise scholastic score:
So nowadays the maxim still holds good.
If you a real successful star would shine
Keep digging on, until the hand of fate
Drags you upward and puts you right in line.

And that reminds us. Meeting Jake Wilk on the street, that eminent scientist, philosopher, author's guide and various other things, called a halt and asked: "In the name of the Oriental Gods and any other you can think of, why can't we get hold of some readable scenarios? I and my copy readers are suffocated with hustling piles of wretched M. S., but after all our effort what do we find?"

Wresting ourselves away violently, we muttered "what indeed?" and fled. Nevertheless, Jake has the right idea. Good scenarios seem to be getting scarcer every day.

"Every red-headed boy in this city can join the Clemmer Red-Headed Club and come to the Clemmer Theater free of charge."

Can you imagine the result? The greatest bunch of ginger-heads that ever swarmed were there buzzing around. Don't ask for details, they are too numerous to print. Seek out that manager.

A complete bungalow is being erected on the Morosco studio stage under the big glass roof for a forthcoming Vivian Martin release on the Paramount program. This will enable the experts who run the cameras at the Morosco studios to secure unusual views of consecutive rooms not otherwise obtainable. Several novelties in motion photography are expected. Miss Martin's new photoplay will carry her all the way across the continent to arrive in this bungalow.

Without mentioning his name, curses on the sound of it, will the "Terrible Teuton" please forge boldly to the front and tell us in plain, infantile paralysis language, just exactly what he means?

Think for instance of the "running of those camera experts." Picture to yourself the whirling god-compelling storm motion of a scenario that carries one clean across the continent to alight in a designated spot. Are these the days of the Arabian Nights, or worse yet, their succeeding gloom?

Well, if the press agents lie as they must do, Lord, one must live, and there's waiting all blind,
Sometimes, when broke, why you'll find a stale crust do
Wonders to stimulate body and mind.
So let 'em earn the big an' the small ones
All they can get by purveying the bunk;
Just you remember they need the coin all ways
Whether they're healthy or sober or drunk.

GEORGE T. PARDY.

Don't be misled



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Special Production de Luxe of Shakespeare's Love Story of the Ages

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FEATURE LEADS AT LIBERTY
Current Paramount Release - **OUT OF THE DRIFTS** (Famous); **THE MOMENT BEFORE** (Famous); **DESTINY'S TOY** (Famous); **THE ROSE OF THE RANCHO** (Lasky); **GOD'S HALF-ACRE** (Metro).
Current Triangle Release, **FIFTY-FIFTY** (direction Allan Dwan).

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TALMADGEAT THE HEAD OF HER
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BRENNON RENTS IDEAL STUDIOS

Albert Teitel, who promoted the Ideal Film studios and laboratory at a cost of \$200,000 at Hudson Heights, N. J., has resigned as president and sold his interests to devote his time to other plans which he expects to promote in Chicago in a few weeks. The Ideal is now leased by Herbert Brennon at a yearly rental of \$22,000. Mr. Brennon is now making "The War Brides."

MAY BUILD STUDIO

The World Film Corporation has secured a final option upon a tract of approximately 8,000 acres not far from Poughkeepsie, with a view to building a large studio and general production plant. Architects and builders have already been consulted, and active construction operations will begin as soon as numerous titles have been formally passed to the reality concern which has been engaged in assembling this extensive property.

EDISON'S NEW PICTURE

"The Heart of the Hills" First to Be Released Through New Distributory Organization

The first picture to be released by Edison through the new Kleine-Selig-Edison-Essanay organization is "The Heart of the Hills," which is scheduled for release on Oct. 20. It is impossible, at the present time, to secure the schedule under which the following five-reel features will be released, as the dates have not been fixed. This information, together with the names of additional pictures that have been made at the Edison studios during the past few months and that now are ready for distribution, will be made public in the immediate future.

The pictures announced for release in the near future have been made during the past few months, and in them a number of noted stars of the legitimate stage are featured. Conway Tearle will appear with Mabel Trunnelle in the first release, "The Heart of the Hills." This is a production with an Oriental flavor, as its earlier scenes are laid in India.

The other pictures that have been announced for release are: "A Message to Garcia," "The Ghost of Old Moro," "The Princess from the Poorhouse," "The Cossack Whip," and "The Ladder of Ambition."

SECOND SANGER SUITE

The Sanger Picture Plays Corporation, of which Eugene B. Sanger is president, have taken a second suite of offices in Aeolian Hall to accommodate the increase in their staff. Other officers of the corporation are Brown Rolston, vice-president, and Frederic Leake, secretary and treasurer. This studio building is one of the very few in the heart of the city, located at Park Avenue and 134th Street, and is now being rapidly transformed into the most perfectly equipped photoplay studio in the East. Already Mr. Sanger has been negotiating with some of the best known writers in the country, and his list of stars, when announced, will comprise only the real actors and actresses.

"LESS THAN DUST" NOV. 6

Eighty Theaters Will Show Mary Pickford Film from Arcraft Simultaneously

Arcraft Pictures Corporation has decided definitely to release the new Mary Pickford film, "Less Than Dust," on Nov. 6, on which day the picture will be shown in eighty theaters throughout the United States simultaneously. To date the Chicago bookings alone give "Less Than Dust" exactly one hundred days' run. Arthur G. Whyte, of the New York Exchange, has put on the Academy of Music as companion to the Strand, and reports negotiations in progress for other large theaters. An advertising campaign instituted by the Majestic Theater, of Dayton, O., will cover twenty-one adjacent towns. Every State in New England is well represented in the business obtained by the Boston exchange. Cincinnati, Cleveland, St. Louis, Washington, Baltimore, Kansas City, Denver, St. Paul, Minneapolis, Butte, San Francisco, Los Angeles, Portland, and Seattle are centers which are to have Arcraft service for long runs in numerous theaters.

FORM N. J. LEAGUE

Exhibitors Meet in Newark and Organize to Co-operate with National Body

The film exhibitors of New Jersey met at Newark, N. J., Oct. 4, and formed a State organization, under the name of the New Jersey Motion Picture Exhibitors' League. It will be affiliated with the national body, known as the National League. The officers of the new State organization are: President, Charles Heise, Jersey City; vice-president, John P. Rockefeller, Monmouth County; secretary, Philip Borstein, Criterion Theater, Newark; treasurer, John Crawford, Crawford Theater, Newark.

An executive board also was created in which a member from each county of the State is seated.

Walter W. Irwin, of the Vitagraph Company, said that he believed in an open Sunday, because it would give the population something to do and keep them out of trouble.

The Reverend J. C. Howard, of the Halsey Street Methodist Church, spoke against Sunday showing of pictures.

\$10,000,000 CONCERN LAUNCHED

Elaborate Program in Preparation for Standard Film Industries

With the incorporation of the Standard Film Industries under the laws of Virginia, with a capital of \$10,000,000, comes the announcement that the company has taken over the American Film Laboratories, Inc., as the first step in its expansive development. Louis B. Jennings, its president, is the chief executive of the new corporation. The directors are Elliot Norton, Anthony J. Drekel, Philip O. Mills, George J. Hurty, and others.

The institution of a program to be released through twenty of the largest independent exchanges in the country will be the first step. Later, various producing organizations will either be awarded franchises or bought out at their appraised worth. Companies with program franchises will have their productions supervised by the director general of the Standard.

"In this manner a large percentage of the industry will be controlled by the Standard," said Mr. Jennings. In time the corporation will secure interests in its releasing exchanges. No franchises have as yet been issued although a number of the older companies have made application for them. Everything will be done with great care and only after consideration, as the company will be run on a business basis. There will be a board of governors, each department having its separate governor, an expert in his line.

GAUMONT ACTIVITIES

The Gaumont contribution to Mutual pictures calls for a three-reel photodrama each week, in addition to the three single-reel features. There are also five-reel feature releases from time to time. The "Pantomas" series has been satisfying this three-reel demand, and when "The Vampires" begins it will furnish three reels weekly for nine weeks. However, there are several weeks to be filled between the two series, and Oct. 19 will see released a two-reel photodrama and a one-reel shadowgraph to make up the necessary offering from Gaumont studios.

The two-reel drama is "Stepping Westward," an entertaining story of youthful romance that does not lead to marriage until the threshold of old age is reached when the pair are "stepping westward" into the evening of life. In this play George Larkin does some of the best work of his career as the youthful lover who enlists in the Civil War and is given up for dead. He measures up in fine fashion to the opportunities for contrasted acting which come upon his meeting the woman he loved after both have grown old. Miss Mabel Van Buren has the part of the girl.

Exhibitors who are in touch with Mutual branches are witnessing the first two episodes of "The Vampires," or "The Arch Criminals of Paris," which will soon be given to the screen in nine weekly episodes, each complete in three reels. From reports of Mutual branch managers, the exhibitors who have seen these pictures are highly enthusiastic over them. While the pictures are sensational in character, they are of absorbing interest. The French are masters of detective fiction, and "The Vampires" surpasses even "Pantomas" in thrilling features.

AWAITS PET'S RETURN

Vice-President of Sanger Pictures Corporation Loaned Mare to Uncle Sam

No mother or sweetheart is more anxiously awaiting the final return of the troops from the border than is Brown Rolston, the vice-president of the Sanger Picture Plays Corporation. Mr. Rolston went down with the New Jersey Seventh, a cavalry regiment of which he is a member, and took with him a fine thoroughbred mare, the pick of his stable. Going down in a car with nineteen other horses, she contracted distemper a few marches after her arrival, and all the hair was burned off her back, not to mention an accumulation of blisters, from the heat of the sun.

A little later she was put into the corral with a crowd of wild army mules, each of which had a long halter around its neck, and in grazing about she was caught by one of the halters dragging on the ground, and her foot was twisted. Just before Mr. Rolston left, the mare was put into one of the stalls built for the privately owned horses, but the stalls all being made too small, she got one hoof caught under her chin and was again lamed. Thanking his good fortune that his favorite mount was not a centipede, Mr. Rolston generously loaned her to the government on his return to the offices of the Sanger Picture Plays Corporation. His unlimited faith, coupled with the fact that his horse is in the hands of a lover of equines and a good rider, is his only assurance that they will again enjoy a morning canter through the wilds of New Jersey.

INCORPORATIONS

ALBANY, N. Y. (Special).—Certificates of incorporation for nine newly organized theatrical and motion picture concerns, having a total capitalization of \$1,052,000, were filed with the Secretary of State week of October 2. Mieslov W. Skirvanek, of South Africa, is one of the directors of the American Middleburg Transvaal Corporation of New York City, with a capital stock of \$1,000,000, and will engage in a theatrical and hotel business. The list includes the Cohan and Harris Theater Corporation, having a capital of \$10,000. The new firms are as follows:

The New York Season, Inc., New York City. To control and operate theatrical companies and motion picture film productions. Capital \$20,000. Directors: Tillie Spiller, Bella Greenwald, and Sumner L. Samuels, 15 William Street, New York City.

Tip Top Theater Company, Brooklyn, N. Y. To engage in a general theatrical, vaudeville, and motion picture business. Capital \$3,000. Directors: Henry Vaeth, Barbara Vaeth, and Karl Scheiner, 224 Knickerbocker Avenue, Brooklyn, N. Y.

Cohan and Harris Theater Corporation, New York City. To own, lease, and manage theaters, and produce, exploit, and dispose of plays, musical offerings, and motion picture films; also to conduct a theatrical booking agency. Capital \$10,000. Directors: George H. Cohan, Samuel H. Harris, and Dennis F. O'Brien, 226 West Forty-second Street, New York City.

Stickney Trading Corporation, New York City. Motion picture supplies. Capital \$1,000. Directors: Robert L. Noah, Matt Holbrook, and Jacob Hoffberg, 1775 Madison Avenue, New York City.

Madison National Show Company, New York City. To maintain theaters and provide for the production of motion pictures, boxing and sparring contests, and other forms of amusement. Capital \$5,000. Directors: George Hiram Mann, Robert Seelay, and Samuel D. Kessler, 51 Chambers Street, New York City.

Yorkville German Theater, New York City. Theatrical and motion pictures. Capital \$5,000. Directors: Louis J. Cohen, Gisella Rachman, and Allan Deutch, 198 Broadway, New York City.

Cady Motion Picture Company, Oneonta, N. Y. Motion picture and other amusements. Capital \$3,000. Directors: Milo C. Gregory, Frederic C. Hubbell, and Maxwell D. Gregory, Unadilla, N. Y.

American Middleburg Transvaal Corporation, New York City. Hotels, restaurant and theatrical business. Capital \$1,000,000. Directors: Mieslov W. Skirvanek, South Africa, Joseph F. C. Luhan, Samuel A. Henazey, 220 East Seventy-second Street, New York City.

Major Meg Company, New York City. Theatrical and moving pictures. Capital \$5,000. Directors: John F. Sullivan, Della C. Sullivan, and E. Prudhon, 19 West 103d Street, New York City.

GEORGE W. HERRICK.

FILMING "SUDDEN JIM"

Clarence Budington Kelland's "Sudden Jim," the serial which has been attracting wide attention in the *Saturday Evening Post*, is to be visualized at the Triangle-Kay-Bee studios. The screen rights have just been secured. The story deals with the strenuous and red-blooded life of the lumber country of the Northwest.

PRITCHARD GOES SOUTH

Walter Pritchard, Gaumont cameraman for the "See America First" series, is on an Autumn Southern trip for this release. He is now engaged in getting pictures in the Old Dominion, including Hot Springs, Norfolk, and the Shenandoah Valley. At the same time Eugene W. Castle is getting pictures on the Pacific Coast for this same series.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Our best advice is not to write costume plays unless you are certain of some particular market. There is a lot of trouble connected with the production of costume plays that are not written into the scenario. In the first place, the costume play must be fine and dandy to make money. Strange as it may seem, there is prejudice against them, for in film history many have the reputation of being anything but financial successes. Costume plays require great care in filming. It is very easy to get something of the wrong period, not only in the costumes, but in the stage settings. In one costume play of 1775 a carriage with rubber-tired wheels was plainly evident, and in a picture of the Louis XVI. period one awashbuckler wore a pair of modern shoes in one scene. A lot of time and trouble is essential to the filming of costume plays. Don't write them is a good general rule to follow.

Study the Publications

Gilson Willets, in a series of articles he has been writing on photoplays, asserts that it is almost as important to know how to market plots as it is to know how to write them. A writer will turn out what he thinks is a good motion picture script. Maybe it is a good story. Maybe it is a five-reel comedy of worth. The author sends the story to whom? Why, he mails it to a feature film concern that specializes in "vampire" stuff! On the other hand, a writer may originate a fine and dandy movie drama which would be purchased by some particular concern, but he bundles it up and mails it blithesomely to some motion picture company that specializes in slapstick comedy. Know your market, for the marketing of movie plots is likened to the marketing of magazine stories. You would not send a fiction story to *The Boot and Shoe Record*, nor would you send a technical essay to a magazine specializing in fiction. It is the same with motion pictures. Subscribe for all the motion picture trade journals. One in particular prints the advance stories of the films released by the different motion picture manufacturers. These stories will give you an insight as to the character of the plots that are being released. And these motion picture trade journals should be carefully read, for they reflect the policies of the manufacturers, afford names and addresses, and will frequently cause one to become aware of the changes of policy so frequently made by the manufacturers. In preparing your motion picture plots remember, first of all, to use the typewriter. Editors will not read scripts written in long hand. Send out your work in a business-like manner. Use good white paper, long envelopes plainly addressed. On each sheet of your manuscript have your full name and address plainly written. Always enclose a self-addressed and stamped envelope. These details are appreciated by editors and aid in your script being given proper consideration. There are also many opportunities to sell movie plot ideas by means of synopses. That is, details of the plot written clearly and concisely in a few hundred words. These should also be typewritten, should contain no "word paintings," but should relate the plot and nothing else. Prices paid for motion picture plots vary with different companies.

The Board of Censors

Photoplay authors, real and near, should pay close attention to the National and State Boards of Censors. Too many writers in an effort to furnish thrills write action that would never pass any censor board. In their effort to save the manufacturer from having his film badly cut the National Board of Censors issues bulletins pointing out situations to be avoided. Some points worth remembering are avoid, showing unnecessary drinking of liquor, brutality, cruelty to animals, deeds of violence, etc. It is best to write only clean plays that cannot possibly come under the ban of censorship.

Story and Technique

After all is said and done, the story is the thing. A story with faulty technique will "get by," while technique and no story will never appeal. Fact is, technique and no story has been a danger to filmland until recently, for many have placed undue stress on technique and not enough emphasis on the plot. Of course, both the story and the technique are much to be desired, but of the two, the plot is the most essential. A good story will very frequently carry itself. If you have something to say and will say it, if you are full of your subject, the story will write itself in many instances. There are a number of staff writers employed by film companies to-day who will furnish all the technique desired. Some of these cannot furnish the story. A good plot is valuable, for good plots are rare, and, if you have the right kind, it will sooner or later be purchased, technique or no technique.

As to Text Books

You cannot learn the art of writing photoplays out of any book. You can secure valuable suggestions, learn the proper form by which to prepare your work from a good text book. There are perhaps a half dozen of the text books on the art of photoplay writing that are at all worthy. Among them can be mentioned: "Technique of the Photoplay," by Epes Winthrop Sargent, and "Writing the Photoplay," by Arthur Leeds and J. B. Eisenstein. It is well to have the good text books in your working library, for they are worth much. However, the book that claims to teach you how to successfully market your scripts is not a legitimate work. No text book can do this. A book cannot teach originality.

As to Features

We notice that it is becoming more and more a fashion for successful directors to also write their own scenarios. Particularly is this the case when the feature film is taken from some noted novel. As we all know, David Griffith, Tom Ince, and Colin Campbell greatly prefer to have a hand in the preparing of their plots. Colin Campbell not only directed Selig's greatest and newest motion picture play, "The Crisis," but he adapted his own scenario from the Churchill novel. Directors claim they are obliged to radically change the scripts in any event, and that they can produce more artistic results and know their stories better if they work out the complete scenario. This action does not apply to every director, but the custom has become very popular with some.

Here's Good Advice

A New York lady says she has written two scenarios. That she likes our department and the advice contained therein. That it is absolutely necessary for her to do something to aid herself financially and that she wishes to submit what she has written to responsible judges of such things who would give her the highest price for them. "To whom would you advise me to send them, as I am sending to Washington for copyright," she concludes. Firstly, one cannot copyright a motion picture scenario as such. Secondly, it is unnecessary to copyright manuscripts before they are submitted to reputable editors. Another thing is that one should not depend entirely on the writing of motion picture plays for financial support. Especially is this true of beginners. Have some occupation to bring in the daily bread and write photoplays as a side line, as it were. The most reputable judge of a motion picture script is the scenario editor. That is, the scenario editor of a dependable concern. He will charge no fee for reading and considering the story and, if the idea is worthy, will buy it. As the complete script it will be found practically worthless. Beginner's scripts generally are—it is the idea that counts. And in submitting your scripts, be workmanlike and enclose a self-addressed and stamped envelope with it.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 15

SIR HERBERT TREE in "THE OLD FOLKS AT HOME"

TRIANGLE-FINE ARTS

Now you are offered the opportunity of presenting to your patrons that famous English actor, Sir Herbert Beerbohm Tree, who, without a doubt, is the greatest stage star to appear on the screen. Knighted in England for his distinguished services to the drama, Sir Herbert has a world-wide reputation.

And this isn't just an ordinary picture. It's a strong, vital play that is built around one of the biggest emotional elements—the love of parents for their children. It touches the heart strings of every one—parents and children alike.

W. S. HART in "THE RETURN OF DRAW EAGAN"

TRIANGLE-KAY BEE

The huge value of W. S. Hart as a money getter needs no emphasis to the exhibitor. Past experience has proved that no star is more popular than this stern-faced actor. His personality seems to reach right down and "get" every one—man, woman or child. They can't seem to help loving him even in his "bad-men" parts.

Keystone Comedies—Two More. And funnier than ever



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

Ethel Clayton
and
Holbrook Blinn

"THE HIDDEN SCAR"

Directed by BARRY O'NEIL

"ADVANCING WITH THE INDUSTRY"

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EDWARD A. WHEELER, Schiller Bldg., Chicago, Ill.

"Everything Pertaining to the Photoplay"

PARAMOUNT ATTRACTIONS

Program for Week of October 23 Presents
Number of Exceptional Features

The Paramount Program for the week of October 23 will contain two of the most exceptional features ever produced by the Famous Players and of the highest standard that have ever been distributed by this organization. In "The Rainbow Princess," a fascinating photoplay of circus life by Shannon Five, in which Ann Pennington of Sheffield "Follies" fame is starred, and "Seventeen," Booth Tarkington's latest novel, in which Louise Huff and Jack Pickford co-star.

This is Ann Pennington's second screen appearance, and it is being looked forward to with keen interest by the exhibitors since she scored so big a success in "Susie Snowflake." In this production Miss Pennington makes a balloon flight and parachute descent, and also appears in the lions' cage in a number of scenes. The celebrated Hula Hula dance, in which Miss Pennington created a sensation on the stage, is introduced in this picture.

"Seventeen" offers wonderful opportunities for Louise Huff and Jack Pickford, who delight in comedy was staged under the direction of Robert G. Vignola. Mr. Pickford plays the role of William Sylvanus Baxter, one of the greatest characters ever conceived by Booth Tarkington. Lola Pratt is portrayed by Miss Huff, and the couple are surrounded by an all-star Famous Players cast.

During this same week Paramount will release a number of exceptional "little features," included in which are the 35th edition of the Paramount Pictographs, the magazine-on-the-screen; the 35th weekly "Trips-Around-the-World" with Burton Holmes, in which a visit is made to the island of Capri, and the Paramount-Play Cartoons, "Bobby Bumps Helps Out a Book Agent," drawn by Earl Hurd. The four leading subjects in the Paramount Pictographs are "Bubbles Worth While," "A School for Heroes," "Land Battleships in Private Life," and "The Hague of Dogdom." In "Bubbles Worth While" there is pictured the wonderful accomplishment of the glass-blowing industry. "The School for Heroes" pictures the gruelling curriculum through which a pupil must go in the school for gridiron heroes.

A very interesting subject is pictured in the "Land Battleships," or caterpillar tractors, which are being used by a Wall Street firm who have taken up farming as a side line on a 16,000-acre strip of swamp land, and which they have turned into smooth, fertile farm lands, and operating it upon the most modern basis by means of this most modern mechanical device. The closing subject of the magazine-on-the-screen shows the first peace tribunal that has ever been held by the dog delegates from every country, including English and French bulls and Imperial dachshunds. Burton Holmes's travels, which he is conducting for Paramount, are becoming more and more interesting. Earl Hurd, the well-known cartoonist, is responsible for the laugh-provoking "Bobby Bumps," which animated character has become one of the most delightful in the theatrical world.

The third Paramount comedy to be released by Paramount will be "A Troublesome Trip," produced by the United States Motion Picture Corporation and which will be issued October 30. Famous Players have arranged for a great many exhibitors' aids and special advertising and publicity for the two leading features for this week, while Paramount for each of its features and short-reel releases will distribute a large number of additional helps in their endeavor to have their thousands of exhibitors place before the motion picture public these productions on the high standard Paramount is setting throughout the country.

VITAGRAPH STAR WEDS

Carlotta de Felice and Vinton P. Breese were secretly married in Newark, N. J., Sept. 11.

Miss De Felice was known on the stage as Madame Carlotta, and she has danced in places as far apart as Russia, Australia, and the United States. In the last few years she has been associated with the Vitagraph Company and several others. Her chief successes were in "The Christian" and in "Money."

Mr. Breese is known from Coast-to-Coast as one of the leading all-around judges of dogs, and he also is well acquainted in Great Britain. He is not only a judge of dogs, but is one of America's leading critics on kennel doings and is an artist of no mean ability.

OBTAINS SOUTHERN VIEWS

As was announced when Edward Gustein, the Gaumont cameraman for "See America First," started North last Spring, the first touch of cool weather is now turning him toward the South again. For this series he has secured some highly picturesque views of New England and the Adirondacks. That he is now following the retreating warm weather is seen in the "See America First" release of October 4. This is Baltimore, the fine old Southern city which contains so many beautiful monuments, parks and squares.

MONROE SALISBURY, HARRY CAREY, and WILLIAM CLIFFORD, three photo-players of note, have been added to the William Fox acting forces. All will appear in productions now being made on the West Coast.

HOLDS UNIQUE ELECTION

Somerville Theater Manager Adopts Paramount Service When Citizens Vote for It

A unique election was held in Somerville, Mass., recently, the question at issue being what motion picture service was to be maintained in the leading theater—the Cross Street Theater—for the coming season. The theater had recently changed hands, and for service the new management retained what the former manager had installed, but with little satisfaction. He decided upon an election by the people and for them to decide what programme he should run. In accordance with his idea he visited 1,400 homes, rang the bell, told who he was, what his object was, and had the dwellers in those homes vote on the question.

The result was that 1,120 families out of the 1,400 requested the Paramount service. A goodly amount of publicity was given the unique idea by the newspapers of the community, and the result of the voting was looked forward to with the keenest interest. The theater will become an exclusive Paramount house, running features and short-reel subjects.

GETS NEW ENGLAND

Louis B. Mayer Purchases Territory Under Readjustment of Triangle's Distributing Plan

Readjustment of the distributing plan of the Triangle Film Corporation continues. Following the statement that Alfred Weiss, former eastern district superintendent of Triangle had purchased a fifty per cent. interest in the New York branch office controlling the New York territory, the announcement is now made that Louis B. Mayer, one of the most prominent exchange men of Boston, Mass., has purchased a similar interest in the New England territory, with headquarters in Boston.

Motion picture men throughout the country know Mr. Mayer well, as he has occupied a position of prominence in the film world during some years. His appearance in the Triangle co-operative plan is looked upon by officials of that company as a distinct asset. In the arrangement by which Mr. Mayer takes over the New England Triangle territory on the plan described a redistribution of the territory has been made. Hitherto the State of Connecticut has been included in the New York district, but with the advent of Mr. Mayer it is sliced off New York and attached to the New England district. Some readjustment of accounts will be necessary and is in fact now in process.

The Northwestern Triangle territory, with headquarters in Seattle, has been assigned to Peter N. Brinch and associates. This territory takes in the States of Washington and Oregon, the northern half of Idaho and that portion of the State of Montana lying west of the Rockies. Mr. Brinch will assume almost immediate charge of his district under the contract just signed.

Contracts covering five other territorial districts are now pending and announcement will be made concerning these in a few days.

ZUKOR BACK AGAIN

President Famous Players-Lasky Combine Recovers from Operation and Resumes Work

Adolph Zukor, president of the Famous Players-Lasky Corporation, returned to his desk last week, having recovered from the effects of a surgical operation.

For over a year the president of the Famous Players-Lasky Corporation has been suffering from a slight but troublesome ailment, but has repeatedly refused to permit the surgeons to perform a very minor operation which was necessary to relieve his distress, always on the plea that he could not leave his work—that he could not be bothered, because he had so much to do. The tremendous amount of work which fell to his lot in the perfection of the merging of the Famous Players and the Lasky companies into one concern kept Mr. Zukor so busy that, as he expressed it, he scarcely had time to notice the pain. But with the perfection of the organization and the breathing spell which was thus permitted him, he awoke to a realization of the fact that his suffering was much more acute than it had previously been. Upon his admission of that fact to his own family, he was practically forced to place himself in the hands of his surgeons and went to the hospital, protesting he could not waste the time necessary to recuperate from the effects of the operation.

The first question which Mr. Zukor asked when he came out of the anaesthetic was, "How long do I have to stay here?" and that was the burden of his conversation every day until he was finally permitted to leave the hospital. Upon his arrival at his office Mr. Zukor found a large bouquet of flowers at his desk, the gift of his associates.

CONFIDENCE IN SCREEN

L. Lawrence Baren, who is general sales manager of the Atmospheric Screen Company, says: "This is a new screen that is expected to supersede all other projection sheets in that it combines clearness of picture and depth of tone, using about 50 per cent of the lighting strength and current usually required by screens at present on the market. It has already been installed in the Academy of Music, New York, and the Acadia and the Palace Theaters of Philadelphia."

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME

DATE PRODUCED	PLAY	STAR
Oct. 2 Lasky	The Lash	Marie Doro
Oct. 5 Lasky	The Storm	Blanche Sweet
Oct. 9 Famous	Intrigue	Leona Ulrich
Oct. 12 Famous	Her Father's Son	Vivian Martin
Oct. 16 Lasky	Witchcraft	Fannie Ward
Oct. 19 Famous	The Kiss	Owen Moore and Marguerite Courtot
Oct. 23 Famous	The Rainbow Princess	Ann Pennington
Oct. 26 Famous	Seventeen	Louise Huff and Jack Pickford
Oct. 30 Famous	Miss George Washington	Marguerite Clark

PATHE "GOLD ROOSTER" FEATURES

Muratore	The Shadow of her Past	Lina Cavalieri
Blache	A Woman's Fight	Geraldine O'Brien
Thanhouser	The Shine Girl	Gladya Hette
Thanhouser-Astra	The Fear of Poverty	Florence LaBadie
Fittamarice	The Test	Jane Gray
Thanhouser	Saint Devil and Woman	Florence LaBadie
Thanhouser	The Pillory	Florence LaBadie
Joe	The Light that Failed	Robert Edeson
Balboa	The Sultan	Ruth Roland
Thanhouser	The Hidden Valley	Valkyrie
Balboa	Shadows and Sunshine	Little Mary Sunshine
Thanhouser	The World and the Woman	Jeanne Eagels

V-L-S-E INC.

Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18	"The Scarlet Runner" Serial, Vitagraph, Karl Williams	Neil Shipman, William Duncan and George Holt
Oct. 2 Vitagraph	Through the Wall	Charles Rock and Edna Flugrath
Oct. 9 Vitagraph	The Firm of Girdlestone	Barney Bernard
Oct. 16 Vitagraph	A Prince in a Pawn Shop	Lillian Walker
Oct. 23 Vitagraph	The Blue Envelope Mystery	Felix Hyland, Evert Overton and Charles Kent
Oct. 30 Vitagraph	The Enemy	

WORLD PICTURES

Oct. 2 Brady	The Revolt	Frances Nelson and Arthur Ashley
Oct. 9 Brady	The Gilded Cage	Alice Brady
Oct. 16 Brady	The Man Who Stood Still	Low Fields
Oct. 23 Brady	The Hidden Fear	Ethel Clayton and Holbrook Blinn
Oct. 30 Brady	The Heart of a Hero	Robert Warwick

BLUEBIRD PHOTOPLAYS, INC. RELEASES

Oct. 2 Wanted, A Home, Mary MacLaren	Oct. 23 Love Never Dies
Oct. 9 The Chalice of Sorrow, Cleo Madison	Oct. 29 Ruth Stonehouse, Franklin Farnum
Oct. 16 The Social Buccaneer, Louise Lovely	Oct. 30 The End of the Rainbow
J. Warren Kerrigan	Myrtle Gonzalez, Val Paul

TRIANGLE FILM CORPORATION

Oct. 1 (Fine Arts) Manhattan Madness	Oct. 22 (Ince) The Vagabond Prince, Warner
Douglas Fairbanks	Oct. 29 (Ince) A Sister of Sin, Love
Oct. 1 (Ince) The Jungle Child, Dalton Hickman	Oct. 29 (Ince) Somewhere in France, Glauco
Oct. 8 (Fine Arts) The Rummy, Wilfred Lucas	
Oct. 8 (Ince) Plain Jane, Barricade Bay	
Oct. 15 (Fine Arts) The Old Folks at Home, Tree	
Oct. 15 (Ince) The Return of Draw Egan, Hart	
Oct. 22 (Fine Arts) Fifty Fifty, Norma Talmadge	

GENERAL FILM RELEASES

Monday, Oct. 16.	(L-Ko) Safety First, Com.
(Selig) Only a Rose, 3 R. Dr.	(Univ. Animated Weekly), Trop.
(Vita.) The Curse of the Forest, Educ.	Thursday, Oct. 19.
(Selig) The Selig-Tribune, Top.	(Imp) The Bel. 2 R. Dr.
(Bio. Reissue) The White Rose of the Wilds, Dr.	Friday, Oct. 20.
Tuesday, Oct. 17.	(Imp) The Elusive Enemy, Dr.
(Ess.) The Fable of "The Kittenish Superanns and the World Weary Snipes," 2 R. Com.	Saturday, Oct. 21.
(Kalem) A Sager Kraut, Symphony, Com.	(Bison) The Conspiracy, 2 R. Dr.
(Bio. Reissue) Classmates, 3 R. Dr.	(Joker) Beans and Bullets, Com.
Wednesday, Oct. 18.	
(Ess.) Dreamy Dud, Cartoon-Com.	
(Vita) A scenic subject on the same reel.	
(Vim) Feature Com.) A Persistent Wooing, Com.	
(Kalem) The Yellow Hand, "Girl From Frisco" 2 R. Dr.	
Thursday, Oct. 19.	
(Selig) The Selig-Tribune 1916, Top.	
(Vim) A precious Parcel, Com.	
Friday, Oct. 20.	
(Knickerbocker Star Feature) Treading Pearls, 2 R. Dr.	
(Kalem) The Code Letter "Grant, Police Reporter," Dr.	
(Vita.) The Fasteners, Com.	
(Vim) Here and There, Com.	
Saturday, Oct. 21.	
(Ess.) Marooned, 3 R. Dr.	
(Vita.) The Shot That Brought Happiness, 3 R. Dr. (Broadway Star Feature)	
(Kalem) Hazards of Helen Railroad Series (A Daring Chance)	
(Selig) An Eventful Evening, Western Dr.	

UNIVERSAL FILM RELEASES

Sunday, Oct. 15.	(Powers) When Little Lindy Sang (Dr.)—Diplomacy (Cartoon)
Monday, Oct. 16.	(Red Feather) Barriers of Society, 5 R. Dr.
(Nestor) His Own Nemesis, Com.	
(Univ. Special Feature) Fame at Last, (Timothy Dobs, That's Me), 2 R. Dr.	
(Univ. Special Feature) Liberty, 2 R. Dr.	
(Victor) Room Rent and Romance, Com. Special Release	
Tuesday, Oct. 17.	(Gold Seal) The Wrath of Cactus Moore, 3 R. Dr.
Wednesday, Oct. 18.	(Laemmle) Through Baby's Voice, 2 R. Dr.

JACKIE SAUNDERS EARNS REST

The fourteenth episode of Pathe's "The Grip of Evil" is to be released October 15. In it the final answer is given to the question which John Burton, first laborer, then multimillionaire and hero of the picture, has asked throughout the thrilling episodes.

Jackie Saunders, one of the stars, was a visitor in New York last week on her way to Bermuda for a well-earned rest, since in "The Grip of Evil" she played eleven different characters.

Her various parts included a shallow young heiress who betrays the confidence

of a labor leader, an instructress in a dancing academy, a political boss' stenographer, a department store clerk who goes wrong, a farmer's daughter who goes to the city and is lost in the "melting pot," a factory worker, a fisher girl and a young society woman who gives up her butterfly existence to devote her time to the poor.

E. H. CALVERT, Essayay heavy, has just demonstrated his ability as a golfer by winning the Fellowship Cup in the club tournament of the Westmoreland Country Club, Chicago. It is the third cup he has won this year.

PATHE EXCHANGE

Week of Oct. —	
The Shielding Shadow No. 6, Disappearing Prisoners, Dr.	
Pearl of the Army No. 1, The Traitor, Dr.	
The Hidden Valley, G. R. P.	
Luke's Preparedness Preparation, Com.	
Scratch of the Pen, Dr.	
Historic New Orleans, Scenic	
Fowls and Game Birds, Colored, Edu.	
Pathe News Nos. 90 and 91.	

Mabel Condon Visits Lasky Studio for Mirror Issue October 21

O'BRIEN WITH METRO

Director Signed to Make Emmy Wehlen Productions—"Vanity" Under Way

John B. O'Brien, until recently the director of Mary Pickford at the Famous Players, has signed a long-time contract to direct exclusively for the Metro program a new Popular Players and Players studio. Emmy Wehlen will be under Mr. O'Brien's direction in this new arrangement. Work will begin immediately upon a five-part feature, "Vanity," which was written especially for Miss Wehlen by Aaron Hoffman.

The last features to Mr. O'Brien's credit at the Famous Players, in which Miss Pickford is starred were "Hilda from Holland," "The Foundling," and "Eternal Girl." Other recent features which he produced include "Destiny's Toy," with Louise Huff in the stellar role, and "The Flying Torpedo," with John Emerson and Beale Love.

Other productions to his credit were "The Outcast," by Thomas Nelson Page, with Mae Marsh and Robert Herron; "Captain Macklin," from the pen of Richard Harding Davis, with Lillian Gish starred; "Her Shattered Idol," with Mae Marsh and Robert Herron; "Old Maid" and "Dorothy in the Garret," in which Blanche Sweet was starred, and "Severed Thong," starring Mary Alden.

NOT A FILM MORALITY DRAMA

The recently published statement that the new McClure release, "Seven Deadly Sins," is to be an allegorical series, is announced by McClure Publications to be a misinterpretation, though perhaps a natural conclusion when the statement upon which the assertion was based is considered.

The published item that led to the misconstruction follows:

"Seven Deadly Sins" will be issued as a series of seven five-reel feature plays, each complete in itself. For instance, the first McClure play, in which Ann Murdock, the Frohman star, is to appear, is called "Envy." The second one, in which Holbrook Blinn is the most important player, is called "Pride." Charlotte Walker is to play "Sloth," Nance O'Neill "Greed," and so on until all of the "Seven Deadly Sins" have been portrayed on the screen. Each play is complete in itself and will stand on its own feet, but all seven form a group that can be advertised together.

While based upon a morality theme, "Seven Deadly Sins" is far removed from plays of the type of "Everyman."

The action of "Seven Deadly Sins" occurs in the present, amidst metropolitan life. There will be no allegorical figures to typify "Envy," "Pride," "Greed," "Sloth," etc. Instead, these evils will be represented by men and women of to-day whose characteristics are the embodiments of such sins, and the dramatic action arises from the contact of a young girl who meets and overcomes the snares set for her.

Through "Seven Deadly Sins" runs a connected love story. The girl, Eve Leslie (portrayed by Shirley Mason), is championed by Adam Moore (depicted by George Le Guere), a virile young American who rescues her from perils and predicaments without end.

By thus showing a young girl's triumphs over the evils of her generation, "Seven Deadly Sins" is announced to present a strong moral lesson.

GREATER VITAGRAPH ACTIVITIES

In connection with its broader plans since the recent \$25,000,000 recapitalization, Greater Vitagraph has made changes in its camera department. Photoplay being recognized as one of the great factors in the production of fine motion pictures, the camera room of the headquarters plant has been placed in new quarters and under new management. W. H. McCoy has been appointed superintendent. From now on this department will be a distinct unit of the plant with a special view toward producing constructive results. Mr. McCoy is an expert qualified to work out some great improvements in service and equipment for this department. Nine years ago he joined Vitagraph.

As both an artistic and mechanical expert Mr. McCoy is depended upon to make constant improvements in the camera department. He is not only a student of lenses and camera mechanism, but of lighting effects and opportunities for novelties in working out the spirit of photoplay manuscripts.

The first screen appearance of E. H. Sothern in "The Chattel" at the Strand Theater here resulted in record-breaking houses during its presentation. Last Friday "The Chattel" was shown at the opening of the Stillman Theater in Cleveland, an invitation performance, which was attended by a huge crowd. To C. A. Meade, Vitagraph manager at Cleveland, and Harry Lichtig, manager of the new Stillman Theater, is due the credit for the Stillman booking, which contracts for the three Sothern pictures which the Vitagraph will release.

"The Firm of Girdlestone" is the first of several excellent London made productions to appear on the Greater Vitagraph program during the next few months. It will be released on Oct. 9 as a Blue Ribbon feature. The novel from which the plot is taken is one of the early works of Conan Doyle, creator of the character of Sherlock Holmes, and Harold Shaw directed the production. Bannister Merwin has made the adaptation for the screen.

DEPARTURE IN HANDLING

Aircraft Will Employ No Solicitors to Carry Pickford to Users

Walter E. Green, president of Aircraft Pictures Corporation, and its general manager, Al. Lichtman, will make a radical departure from the usual methods of handling special features when they start distributing the new Mary Pickford productions. No solicitors, according to their announcement, will be employed. This decision is due, it is stated, in large part to the spontaneous demand that has grown in volume steadily since the preliminary announcement of Miss Pickford's new plans, and in a measure to the firm belief of Mr. Greene and Mr. Lichtman that branch managers can accomplish better results by direct and personal communication than by the formation of a large organization of traveling subordinates.

In accordance with this policy, every exhibitor in the country will receive from the Aircraft manager in his territory form blanks in which to make application for bookings of Mary Pickford productions. Accompanying these forms will be a letter, which reads as follows:

"This is to formally announce that this organization is now distributing all of the future productions in which the incomparable Mary Pickford will appear.

"There will be not less than four nor more than eight master productions featuring this celebrated artist released during the year beginning October, 1916.

"Each production will be not less than six nor more than ten reels in length, and will average about \$250,000 in cost.

"It is Miss Pickford's desire that every theater in the land be given an opportunity to exhibit her pictures, and to fulfill that desire and to give you an opportunity to arrange for the exhibition of the Mary Pickford productions we are herewith enclosing application blanks which kindly fill in and return to this office immediately.

"It is our intention not to employ solicitors. Therefore, if you want to arrange for the exhibition of the Mary Pickford productions give the enclosed application your immediate attention."

TRIANGLE COAST PRODUCTIONS

Out at the Triangle Coast studios Dorothy Gish has been having an exciting time during the filming of the Fine Arts production, "Atta Boy's Last Race." It had been planned to stage the film drama at Tia Juana, just over the Mexican border in Lower California, but it was found that the Mexican atmosphere was too strongly flavored to be suitable for the character of the production. So the race was filmed in San Francisco.

The Triangle-Ince studios have been centering attention upon stellar combinations these days. Raymond B. West is directing Dorothy Dalton, Louise Glaum, and Charles Ray, with Robert McKim, J. Barney Sherry, J. J. Dowling, and Margaret Thompson in the supporting cast. An immense court room set was erected in the Culver City glass studios.

Director Reginald Barker has gone on his vacation after finishing a story of the Italo-Austrian war in which Clara Williams appears as a star, supported by Charles Gunn. Bessie Barriscale has likewise departed on her vacation, her first real rest in three years. Dorcas Matthews, too, is taking a vacation. Her rest, however, is enforced, since she has undergone a hospital operation. William S. Hart has started work on a new vehicle. He will, of course, play a Westerner and contribute some skillful stunts with the lasso, on which he has been regularly practicing. Hart is again a bad man, a two-gun expert with a record, in this newest drama of Monte M. Katterjohn.

INSISTS ON ACCURACY

In producing his photo-dramatic version of "War Brides," Herbert Brenon is taking every precaution against technical discrepancies and inconsistencies. One of the big scenes takes place in a hospital, to which wounded soldiers are brought from the battle front, and the players who take the parts of physicians, attendants, and Red Cross nurses had the advantage of being supervised in their work by Dr. Orrin S. Wightman. As well as being a prominent physician, Dr. Wightman himself is deeply interested in motion photography. He owns a fine camera of the latest model, and makes many films for his own diversion. He has installed a projection room in his home, and holds his own shows for the entertainment of friends. Dr. Wightman visited the Brenon studio at Hudson Heights this week, when some of the big scenes were being made, and volunteered to give Mr. Brenon the benefit of his technical knowledge in the hospital scene.

INCE MUSICAL FIND

Thomas H. Ince, whose motion picture spectacle "Civilization" has been showing in New York since June 2, last, and continues twice daily at the Park Theater, Columbus Circle, has discovered a unique musical instrument that seems to possess supernatural tones. It is called the Choralcello and operates along the general lines of the pipe organ, but creates sounds never before obtained except by the human voice or natural objects emitting their own peculiar sounds.

The instrument has been installed at the Park Theater at an expense of \$50,000, and is used in conjunction with every presentation of "Civilization."

Watch for the

GREATEST PHOTOPLAY OF THE CENTURY

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